

Editorials and Articles

| | |
|---|--------------------|
| LOCKE LEDGE (182) | FRONTISPIECE |
| MINIATURES (183) | EDITORIALS |
| BIOGRAPHICAL: MR. ERIC DELAMARTER (198) | PALMER CHRISTIAN |
| DARTMOUTH'S ORGAN WORK (195) | HOMER P. WHITFORD |
| MANAGING THE CONCERT ORGANIST (194) | THEODORE STRONG |
| PROPAGANDA IN ORGAN MUSIC (192) | GORDAN BALCH NEVIN |
| SELLING (185) | L. LUBEROFF |

The Church

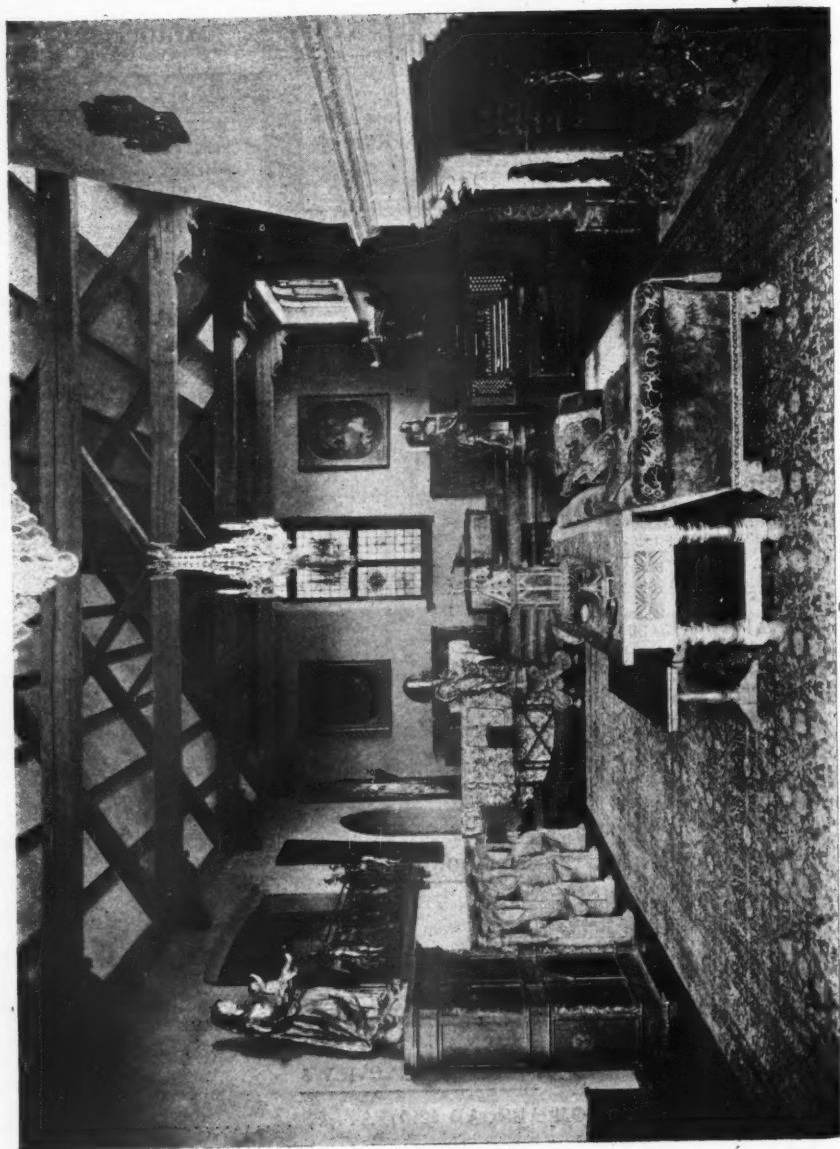
| | |
|---|----------------------|
| BIOGRAPHICAL (204) | |
| MR. HERBERT A. D. HURD — MR. W. B. KENNEDY — MR. EZIABURO KIOKA | |
| PIANISSIMO (201) | GEORGE W. GRANT |
| REPertoire AND REVIEW (204) | |
| BURDETT — CALVER — CAMILIERI — GRANT-SCHAFER — HARKER — JOHNSON — NEVIN | |
| "HYMNS FOR LIVING AGE" | |
| TONE-PRODUCTION: LESSON III. (207) | ARTHUR L. MANCHESTER |
| YES, I HAVE NO NERVES (201) | |
| SERVICE PROGRAMS (203) | |

Photoplaying

| | |
|---|--------------------|
| BIOGRAPHICAL: MR. FRANCIS RICHTER (213) | MARTHA B. REYNOLDS |
| CRITIQUES: MR. KRUMGOLD'S "OUR HOSPITALITY" (215) | |
| CURRENT JAZZ DIGEST (214) | H. L. B. |
| OUR FRIEND THE AUDIENCE (209) | EMIL BREITENFELD |
| SOCIETY OF THEATER ORGANISTS: BIOGRAPHICAL (218) | CONTRIB. |
| MR. THEODORE G. BEACH — MR. LELAND F. BENDER — MR. J. EUGENE JOYNER | |

Notes and Reviews

| | |
|---|-------------------|
| NEW ORGAN MUSIC FROM ABROAD (219) | ROLAND DIGGLE |
| NEW YORK OFFERS— | WALTER E. HARTLEY |
| MR. MARCEL DUPRE (220) | |
| REPertoire AND REVIEW (223) | |
| BOSSI — BUSCH — D'ANTALFFY — FRYSSINGER — HARRIS — JEPSON — SCHULER | |
| STEANE — STEVENSON — WATLING | |
| NEWS AND NOTES (230) | |
| PEN POINTS (221) | |
| RECITAL PROGRAMS (227) | |



LOCKE LEDGE: COUNTRY RESIDENCE OF MR. ARTHUR HUDSON MARKS

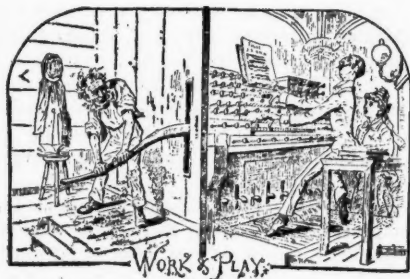
THE AMERICAN ORGANIST

VOLUME 7

APRIL 1924

NUMBER 4

Editorial Reflections



Miniatures

BOARDING houses shall have nothing on my remarks this month for brevity of diet or variety of content. Selling comes first. Mr. Luberoff has done so well with the subject that I have adopted his remarks wholesale; if I were a little less conscientious I'd erase his name at the top and put my signature at the bottom—that's how much I mean what he says.

This is the day of rejoicing for builders. The product was never more in demand. Mr. Pietro A. Yon says, in a letter reproduced in our advertising pages, he believes every concern can produce both good and mediocre organs, which is just as true as that every Editor can and does produce both good and mediocre magazines; it isn't my fault, it's the way creation fashioned humanity. When you and I get to the land of harps we'll have only good harps to play; until then, a mixture of good and bad.

Organs are built to fit the auditorium and meet the requirements of the building—Ananias turns green with envy at that one. Nor are they built for any consideration on earth other than the dollar mark. THE

AMERICAN ORGANIST is in the same boat. Ideals? No. We're trying to build twelve such good THE AMERICAN ORGANISTS every year that every organist in America will send us two dollars each year to get them. We know we cannot fool the organists of America; we've got to deliver the most honest, the most genuine, the most interesting, the most professional, the most delightful magazine possible or we won't get a dollar from any of them.

Organs are not built for ideals. The idealists are all dead or in Matteawan. This is the age of honest men with business intelligence and the idealism of today is not the idealism that will build a ninety dollar watch for a man who doesn't like watches enough to pay more than a dollar ninety-eight for one. Mr. Yon knows that and signs his name to it.

Cooperatin also fits in well with boarding house topics. Stand up in the tabernacle and tell the congregation that you are a better man than any other present. There is still room in Matteawan. Or I'll stand on the street corner and yell at the mob that I build a better organ than any other builder the world over. If there are but two vacant rooms in Matteawan we will be all right—or twin beds in the same room will suffice. Now let us be honest and tell everybody we do our best according to the money they match us with and that every other honest builder does the same thing. I doubt if Tiffany tells the world they sell better jewelry than the Woolworth Stores but the world has gotten the idea just the same. It's merely Tiffany and Jewelry, that's all. And the world sees Jewelry and thinks about it, and it sees Tiffany and thinks about it. Half the advertisement helps every man who sells jewelry, the other half helps Tiffany. That is fair.

But every good builder of good organs

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honestly believes he builds a better product than any other builder, dollar for dollar. If he had not this faith in himself I'd accord him even less and no respect at all. How the builder is to get through the dilemma is his own problem, nor does Mr. Luberoff attempt to solve it for him, though he has solved it for himself in his own methods.

And there is Mr. Audsley. It would be as easy to make Gibraltar go into the Mediterranean for a salt bath as it would be to induce Mr. Audsley to think of the organ as anything other than a work of art. Rembrandt could paint for art's sake and his wife would stick it out, but if a builder built for art's sake his wife would leave him and his creditors would take the plant—then there would be neither organ nor art. That happened to many a creative artist besides Hope-Jones the great mechanical genius. It would happen to every builder in America today if he should try it. The ideal combination is the art the salesman can sell. Teach a salesman to sell art first, and the factory can make it at leisure. But teach a factory to build art first without a salesman to sell it and the lawyers take what's left after the creditors get theirs—the legal profession please excuse me; the lawyers take theirs first.

Mr. Audsley for these pages, and not for the love of money, is writing his great master work on the art and science of tone in organ pipes. His drawings which for the organ have never been faintly approached by any other hand, and for his own chosen profession of architecture have never been surpassed, if equalled—are proceeding hand in hand with the writing of the text. As usual he goes to every known authoritative source in the world for his data—and gets the willing cooperation of master workers in organ tone the world over.

Here is a great genius of the architectural world turning aside to devote himself without reserve to a field that can not add to

his already established fame, and has no monetary rewards to offer. Why? Why place a tired hand to paper? Why drive a well used vision to follow the torturous intricacies of fine line drawings? Why use his silvery English on a subject which has meant but little even to those whose living is made thereby? I do not know why. Mr. George Ashdown Audsley, one of the finest of Creation's men, a warm personal friend whom even friendship cannot turn aside nor dim his judgment, is more of a mystery to me today than he was ten years ago before I knew him personally; and, thanks to the every refinement of personal worth and grand old Anglo-Saxon character, he is more of an ideal, more of a subject of veneration to me today than when I knew him for his monumental Art of Organ Building alone and at a distance.

When the gods still have men like this on earth, there is hope, there is the rainbow, there is a future. As we press on toward it, guided by his prophetic vision and unswerving loyalty, let us pause a moment to ponder one of the most commercial aspects of the ultra-practical business of the art of organ building, namely, the ability to sell art in organ building in order that factories may build and preserve it, this year better than last, next year better than this, each year better than its predecessor. A man who knows Mr. Luberoff personally, knows his record, knows his ability, avers that he could sell a snow bank in hades and give a five-year guarantee. And if he wanted to I believe he could, and get a good price for it. I said if. He doesn't want to sell anything that is not worth more than he asks for it. And this article, let us remember, is not the policy of a builder, not the theory of a factory; it is merely the ideals of a practical salesman and an Editor who would rather be practical than president.



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• ARTICLES •

Selling •

L. LUBEROFF

ON A general survey of the organ business by the modern business man, we must accept the fact that our industry has been richly endowed with so-called "Nuts." It is true that creative minds, genius, and artistic ability are clearly evidenced throughout the ages in organ building, but one suicidal, selfish thought sunk deeply in the heads of some of the world's greatest builders has generally been their self-selecting peril. This thought has been—and it still exists—clearly that "I can build an organ and nobody else can." Is it not short-sightedness on the part of such builders to refuse to acknowledge the truth that others, too, possess ability?

Our industry will not be able to take its place in the realm of modern business if such conceitedness continues to prevail. We are in a rut and now is the time to push out and away from the traditions, throw off the shackles of custom and declare the organ business one of the sane industries of the world; a great number of others also enjoy the highly artistic spirit so apparent in our work. I propose to fight the "cocky" organ builders, those whom I consider the pure "Nuts" of the day, who are confusing the minds of the coming generation of organ builders and organ buyers with the thought that, to build an artistic instrument, the genius of only one particular brain is required.

*The reader will remember that this article is the exclusive property of Mr. Luberoff and the Editors: Mr. Luberoff wrote it and the Editors adopted it wholesale. If you don't agree with it, blame it on these gentlemen alone. If you do agree with it, help put its ideals into practise the next time you have opportunity to serve on an organ purchasing committee.—T. S. B.

To misdirect the trend and the future mind of the younger set of organ builders, who will further the art of organ building when the "Nuts" of our present day are gone and buried, is criminal. The organ of today is not the work and ingenuity of one particular man. It is the coordinated efforts and skill of an organization of craftsmen—each a specialist in his line of work—with a capable leader at its head; and they will build the organs of the future in which artistic endeavors and unswerving standards will be very clearly recognized and carried out, to a greater degree of perfection than evidenced in our present day organs.

It is a known fact that never in the history of this glorious work have its participants enjoyed a greater prosperity. The tremendous demand of today for the organ must be received with gentleness by all of us, for this prosperous condition and great demand for our products must not be abused in any manner or spirit. We must realize that the apparent psychological effect which the organ has created in the minds of the general public is a delicate one and, unless we treat it with the proper spirit and perfect judgment, the purpose of the effect will be crushed by our own hands, and the industry may suffer a relapse that may take years to overcome. Now is not the time to match brains with each other, or play child-like pranks. This is no time to fight or insult one another in the eyes of our consumers. Knocking our competitors is the highest form of selfishness and self-destruction, and is bound to lower the dignity of the organ and its builders. Every builder has enjoyed a successful and the "best on record" year during 1923—let us, therefore, meditate for awhile and determine how gen-

eral conditions bearing directly on our industry can be improved.

PLAN FOR THE FUTURE OF THE ORGAN—not altogether for the personal wealth we are accumulating, and lust for power. Money and position are bound to follow. Consider that by cleaving together, the cause for which our industry is fighting will be carried through strife and hardships with flying banners. It is said that "there is honor among thieves"—but in reviewing the methods used by some builders, I am convinced that honor and even self-respect exist sometimes only to a very small degree. It is "We build the only organ in the world, and if you haven't heard one of ours, you have not heard an organ yet." This attitude, kind reader, must be annihilated, destroyed, forgotten. Let the pride and purposes of American organ builders be pooled and a consolidated fight for furthering the use of the organ started. Let the day of jealousy pass and the day dawn when each builder shall respect the others. That day is now due—do not dare stop it!

I consider the substance of the editorials in the November issue of *THE AMERICAN ORGANIST* an absolute, positive and sure-fire shot at the obvious mark of advancement our business is making. Without any undue compliment to its Editors, for years our industry has needed such brains behind a fearless paper, and I hope it will continue to stand "true blue" to its ideals and to the principles for which it fought right up to its present growth. Its appreciation of a man's activities and achievements is an act of encouragement to those who are hard at work in this business. A worker's recognition is often worth more than money, especially to that man who has enjoyed the privilege of making big money. On the other hand, the discouragement of the hard-worker, the up-and-doing fellow, should be considered an act of gross injustice.

It is not my motive to infuse in the minds of my readers dislike or hatred toward any conceited organ builders, to whom this article will be distasteful, who claim that no others are good enough to be considered and that their organ alone is fit to enter the Temple of Art. It is my idea in writing my opinion to enlighten the readers of such false propaganda, for statements conveying such thoughts are not always true, but only egotistical; there are many builders in this country who build very fine organs—not

just one or two, but many. Instead of organ builders wasting time telling their competitors and the profession how good they are—and so on—spend the cost of such efforts in popularizing the organ. Teach the ignorant element who love organ music the truth about how an organ is made—what it will do for the children, dogs, parrots, etc.—not saying the effect on grown-up folks; why organs cost so much or little—convert the probable buyers into real prospects, the others will positively buy. Competition will take care of the place your organs should rank in; the trade in general will tell you how good your organs are, and if yours is better than what John Jones makes, you will be recognized as the peer anyway.

Did we all see the center spread a certain organ builder inserted in a recent issue of the Saturday Evening Post, costing over \$10,000. for that one week? That advertisement obviously reached the right people, but it did not impress its readers as to the importance of the organ in its general use, but it blew its own "horn"—how good it is and where the builder has installed his work. This advertisement would have created more attention if the builder had devoted the opportunity to popularizing the organ, asking the readers to "boost for an organ for every school, or for each modern home." Under their signature alone, such an advertisement would have spelled unselfishness in the minds of its readers. It would have started the people talking about a \$10,000. message that did not altogether speak of the advertiser and his product. Look what the California Fruit Growers have accomplished in pooling their advertising resources and creating a positive demand for their products. Of course, fruit and organs are different things entirely. This is just an example for us to follow. First, create the market for the product. Then competition will deal us all a good hand according to the grade of organs we make. Then send out your crack salesman—but first be sure to find enough markets to justify employing and paying "crack" men.

A builder said to me one day, "We simply cannot build more than sixty organs a year without slighting the artistic side of our work." That excuse is an example of what some of our builders have in hope for the growth of the organ. They still think they can bunk the people, that the designing of

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specifications depends almost altogether on the space available and existing conditions and that all their stops are voiced to suit the acoustical demands of each building. What a time our voicers would have if we were to fill their ears with such "soup." What is truth to organ builders is truth to the people.

Tell the people that specifications are most always made to suit the pocket-book, not always space. Show them some of our \$30,000. organs in small churches, because an "angel" offered to foot the bill, and \$8,000. organs in auditoriums twice as big with enough space left for another organ, because \$8,000. was their limit. Specifications of most builders are almost identical at certain prices—scales may vary in certain cases, but seldom—pressures might be higher, but are also mostly standard. Then how can the excuse of slighting the artistic product be accepted for refusing to increase the outputs of the factory—when it is merely the question of training more organ builders, and explaining to the people that standardizing on certain parts of organs in each factory will increase production without materially reflecting on the artistic results? Solid gold air conductors, pipes wrapped in rice paper, waiting for an inspiration to imitate a Shulze Diapason is bunk—increases costs, and produces a stage of retrogression. "Wake up ye sleepers." Look beyond at the vast field that lies before us—the virgin possibilities of the house organ—the organ in every school—the embryonic municipal auditorium—the theater, and last, but loved deepest, the ecclesiastical organ.

Science is continually revealing its secrets racing with the progress of man, waiting for no one except the alert mind. The world and its people deeply appreciate new discoveries by offering recognition to the scientists in various prizes, gifts, riches, adding distinction to the contributors to our literary world. What have the organ builders done to recognize its great exponents, the authors of organ works, the philanthropist of today, the master voicers of the past who died like martyrs and whose memory has been buried in the sands of time? And here and there some sympathetic soul has unearthed an almost forgotten piece of an old master's work.

To stop and think what little our art really has done in recognizing its great

factors, makes me feel like throwing up my hands in pure disgust. I grant the fact that the organ builder's life in the past has been a mass of sacrifices, constantly denying himself of things between the necessities thrust upon him by his art and the necessity for daily bread. But these builders are prospering now. I think they have gone mad with success. I see sure evidence of uncontrolled balance. Look at the financial reports of our foremost builders. Most of them have doubled (or more) their assets in the past five years. By the looks of things my conclusion of the situation is that it is a deplorable one. We should hide our faces in deep shame and step out of the running and let the willing and progressive men take our places.

Not only do organ builders have a day of reckoning to face with our organists for what little we have done for them, but the people of this world must be taught through extensive educational advertising, that it was their lack of respect for the organ and its builders that has made it so difficult for the organ and its players. Musicians seldom possess business acumen. The organ builders are relied on in this end of work, but they generally need a commercial brain to steer them out of trouble. Considering the force of these facts, what should be done?

Audsley says "Great Organ." We should say "Great Audsley." Are we going to let the greatest living authority on organs pass out of our lives without the proper public, not to add professional, recognition? Should the life of this genius at eighty-five be dedicated to this art without manifesting the splendor of our respect and high regard he so honestly deserves? What tribute can we possibly pay him that will express in equal measure the monuments he has left to his ability and knowledge of the organ? Think this over! Picture your present efforts being thrown to the mercy of the four winds at the age of eight-five! I assure you that money was never Dr. Audsley's aim. He does his duty for the ardent love of itself and not for the reward contained therein.

In my official capacity, I have never yet failed to explain to my subordinates the virtues that lie in praising your competitor's work. The benefit derived therefrom is remarkable. The greatest result produced is a superabundance of confidence in the repre-

sentative of that organ builder; a certain belief or faith in him is created that makes the customer feel, when he speaks of his own organ in a conservative manner, that what he says is true. The psychology in this method is amazing and I believe that this practise has been one of the main causes of the success I have had in the marketing field and which I have enjoyed in no small measure in the past ten years. Purchasing Committees fully realize that the salesman is there to sell them—they expect certain ordinary tactics used in selling, and they are surprised when they are led to a different sphere entirely through sincere and artless ways. Disclosing the truth to buyers that the organ is not the work of any one particular individual throws a different light on the subject entirely, and the laymen and organists begin to realize that not all advertisements they read are free from egotism. This is especially true if the general conditions of the various departments in organ building are explained openly.

This reminds me that some time ago I closed a contract for a \$22,000. organ to be placed in an old historic church about seventy-five miles up the Hudson. The vestry was composed of above average-minded men, mostly professional and successful business men; and upon investigating they concluded that they would receive a square deal and satisfaction throughout if they purchased my product. They did not jump at any hurried conclusions, but systematically looked into the organ industry, and they had a very honorable and capable organist assist them in their decision. So to say that they were talked into buying from me by any specially tricky salesmanship would be an insult to a man's intelligence, because it is reasonable to understand that we certainly can depend on the judgment of fifteen men of the caliber I describe and not blame their decision on my complexion, personality, or red hair. They merely felt under the circumstances and their careful analysis of the project that I was fit to do the work, at least equally as well as (and not saying any better than) the other fellow. Needless to say I was glad to realize that another milestone in the art had been reached and sometime passed on; but unexpectedly I received an original letter, through the organist, that another organ builder had sent him. On this original letter the organist had written—"Clubby little note, eh what?" I read

the letter and was astonished that a firm of such repute, first-class rank and magnitude would endorse methods of knocking by letter-writing, especially after a contract was signed, sealed and delivered.

I felt very sad indeed.

I immediately wrote to the head of the firm, asking him to see that such tactics were stopped and inviting him to call at his convenience at my New York office for the purpose of discussing the taking of future business in the vicinity. I explained to him further the great evil in knocking and asked what right his concern had to write a buyer of my product in such an unscrupulous manner.

One month elapsed and I did not receive a reply. I then felt creeping over me a sure sense of my rights and called his attention to the matter again, as I had no means of being sure he had received my first letter, and I advised him further that unless I received a satisfactory explanation I would communicate with all the builders, warning them of such unfair competition. He replied in a very ugly spirit and the tone of his letter was almost cynical.

I replied to his letter and promised not to publish this correspondence unless he carried out his threat to publish it first; but so far I have heard nothing about it; but with his permission I certainly shall be glad to give this subject all the publicity he desires. I hope when he reads this item, that I will succeed in drawing forth his opinion, and though this matter might be considered a trifle, it is the small trifling thing we want to avoid in the continued practise of our business.

What will our industry come to if such methods and tactics are allowed to slip by without giving them their proper publicity? I want that builder to teach me the mysteries of the "art" which he speaks about so fluently, so that I may be brought forth from my ignorance. I deem it a privilege to listen and learn, and I hope that other readers will write if they have had experiences of like nature, and continue to give these topics publicity until such underhanded, not to say crude, ways of doing business are exterminated; and let all the builders join hand in hand in the cause.

Of course, there will always be a certain number of hard losers in the industry, but that is no excuse, nor should it be an incentive, to encourage knocking. These men

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who call themselves artists—and perhaps they are—should stop making the organ industry suffer on account of their exalted opinion of their ability, and lack of commercial ingenuity. False ideas of that sort must crumble under their own strain. Regardless of the artistic personnel of an organization, its executive heads should not lose sight of the necessary principles that must underlie any successful business and which will not destroy any of the artistic traditional temperament of the product manufactured. What costs the most is not always the best. We all should bear this fact in mind very seriously. Nor does the cost always indicate the height of perfection the product has reached.

The above experiences are not the only ones worthy of note, but I consider them important and every man must understand that there are other men in our industry who will not absorb teachings contrary to those we learned as being fundamentally right, regardless of one's position financially or artistically. While I and others are willing to push the industry forward by trying to learn each other's thoughts and ideals that will further the growth of the organ trade, let it be clearly understood that unfair practises will be fought to a standstill until such evils are obliterated.

When I was awarded the contract for the organ now in the Aldine Theater, Philadelphia, one builder telegraphed insulting remarks that it was suicidal to buy a ——— organ and wrote letters under the signature of "General Manager of the Pipe Organ Department" to the effect that their firm, not mine, should have been selected to build that organ, and that my product was "non-descript" in parts. This firm apparently had a feeling that they and no others had a right to live and that I should apologize for being in this world and pursuing the happiness our freedom allows. We demanded an explanation—we got it quickly, and we were partly satisfied with a clear assurance that it would not happen again. What were the consequences? The excellent organists of the Aldine Theater organ—Messrs. Maitland and Swinnen—praise this instrument as one of the finest in the country, and those who are keeping abreast with the trade have heard more flattering remarks than that, to the effect that it is one of the two finest theater organs in the country. Was any builder justified in telegraphing

and "slamming?" I would not have mentioned this incident if circumstances in connection with another matter did not prompt me to. A certain builder tried recently to claim credit for arranging Mr. Pietro A. Yon's one-week engagement at the Stanley Theater, Philadelphia, when *THE AMERICAN ORGANIST* published Yon's name in electrically lighted signs during this engagement and said that another builder than the one who built the Stanley Organ arranged this engagement. Gentle reader, now bear with me for a few minutes and listen to what happened. It was I who arranged that engagement, my ten dollars paid for the picture of the electric sign with Yon's name on it, and furthermore, \$500. of the sum paid to Yon was money that the Stanley Co. owed me for professional advice and which I preferred to contribute to Yon's fee if the Stanley Co. engaged him for one week. I offered proof to the Editors of *THE AMERICAN ORGANIST* in the shape of correspondence, and under this evidence, the facts remained as published and a retraction was not necessary. It was only my desire to bring such a great musician before the theater-going public where everybody would hear this genius, whom I so greatly admire, that prompted my act. Could I not have taken the stand that he must perform on the Aldine organ, to further my personal interests, since the Stanley organ was not built of my product and the Aldine was?

Pecuniary or selfish longing was not my motive. The largest theater, where the greatest number of people could hear this great artist and learn of his skill, was the idea I carried out faithfully. The Aldine Theater is a small one compared with the Stanley and, therefore, could not be compared in capacity. I was delighted that I had accomplished this feat about which I had been thinking for years—bringing an organist's fee for one week's engagement up to the mark of what some organists get for a whole year's services.

RESUME

Now, we come to "Bill-Boarding." The most amusing part of this subject, to which the Editors devoted not a small space, is the fact that I had nothing to do with the matter. It is my motive to get the organ buyers enthused with their new instruments to the end that they spend thought upon thought on ways and means of best further-

ing publicity for their new organ, and so the Mt. Carmel bill-board was the initiative step of that Theater Manager's fever, and while I had nothing definite to do with the idea, it was a direct result of the influence our enthusiasm had on the buyer. Bill-boarding is merely a certain form of advertising on a large scale, without any discrimination as to who its readers are. Therein lies the worth-while kick—advertisers should tackle the general public and not appeal to the professional element with such fervidity.

As I said before, our industry is greatly in need of the creation of new markets for our product, and we will never reach the desired point until we pool our advertising resources for a national publicity campaign "ON THE IMPORTANCE THE ORGAN HOLDS IN THE LIFE OF THE PEOPLE AND, ESPECIALLY, THE CHILDREN IN SCHOOLS." We all know of certain individual concerns who are making serious attempts to spread the slogan "An organ for every school." Unless the strength of the entire industry stands together on this slogan, it will be years and years before any of our people will begin to hear our cry. What is more inspirational than musical culture, especially to the young mind? It has been acknowledged that the organ cannot be surpassed by any other instrument. Then, what we must do, and not lose any time in the accomplishment of it, is to indelibly impress on the minds of those not musically inclined—organ, ORGAN, ORGAN.

The following interesting statistics were prepared for this article by one of the largest building reporting agencies in the country:

CONTRACTS AWARDED IN 1923

(36 Eastern States— $\frac{7}{8}$ ths of Total U. S. Construction)

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| Number of Schools and Colleges | 3,295 | Cost \$295,959,500. |
| Number of Churches and Synagogues | 1,635 | Cost \$ 76,598,300. |
| Number of Motion Picture & other Theaters | 320 | Cost \$ 22,340,000. |

Imagine what it will mean to start the schools (if not primary schools immediately, at least all high schools) in the practise of buying organs as standard equipment, whether we force the issue through national or municipal legislature, compulsory acts or otherwise. We need not care a tinker how it is done, just so the schools install organs as standard equipment. The church business will thereafter rank second and schools first. The school is unquestionably the right

place to educate the child musically, as that branch is just as important and more so than many that are now being included in the curriculum. Otherwise, a great many children will never have an opportunity of becoming educated musically and being developed in such an important part of their lives.

It is my suggestion to run a national advertising campaign in such periodicals as have proved most appropriate for the purpose, showing the general public the great necessity for training the younger generation in the pleasant and inspiring environment of organ music, in every-day schooling, together with usual forms of education. It is my further suggestion to enlist the services of most capable and most influential brains in our country, consult with the Music Industries Chamber of Commerce and all other allied organizations sympathetic to this cause; and to encourage this idea, I will cheerfully subscribe \$500. toward the first \$100,000. fund raised for such an advertising scheme, and for the purpose of carrying this idea and defraying the expenses thereof. If the various organ builders will contribute according to their position in the industry, this amount is very reasonable, and those possessing wealth could not possibly contribute funds for a greater purpose and one that will serve to lift many millions to higher levels of life and teach them to cherish more sincerely the ideals they want to strive for.

This plan has been endorsed by some of the leading authorities in the industry. Will everyone realize what this step will mean for the profession, not taking into consideration

at all the fact that it will nearly triple the demand for organs? I have been assured by a trade paper that this plan will receive its heartiest support, and I suggest that all the trade papers take up this matter, and give it deserved publicity without stint or question. Its purpose is clear and the cause apparent.

Short-sighted organ builders have asked me where we are going to get the organ builders to supply the demand. My answer

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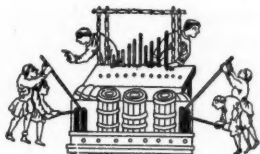
is first let us reach that point and then create them. If the organ business will only adopt more modern methods and prove to the apprentice world, male and female, that the industry holds out a bright future for them, then the retiring veterans will be encouraging the sons and daughters to "carry on," in order that our industry may rank as among the most progressive—not live from year to year without any planning as to its future or knowledge of what evil will attack us next.

How many parents speak of their children in the hope that they will not pursue a career of an organ builder, because the veteran parent received no special encouragement while spending a lifetime at the bench, watching orders come in and slack periods arrive, dogmatic owners growing more eccentric daily, and so on? Perhaps some noble individual might start an organ school and endow it forever. We are blessed with an "Eastman" and the world is still progressing. We, therefore, can live in greater hopes than ever.

The time is not very far off when the Concert Organist will receive the same and perhaps greater publicity than our master pianists receive—that the day will come when we will see the names of Farnams, Yons,

Dupres and others of our great organists in this country posted on billboards in every town in which they will perform, PROVIDED they learn to sell the audience what they like. If they want a horse, do not attempt to sell them a cow, arrange the programs according to the people's and not our likes—the future demand for the Concert Organist lies in his very own hands.

The day may not be so far off when one organist will be able to play on hundreds of residence organs from one master console through the medium of the radio. This ought to solve the music library problem and the high cost of producing a small residence organ for the average home. Reproducing pianos now costing \$4,000. and \$5,000. are sold and if there is a market for that priced instruments, there certainly ought to be a market for a residence organ of reasonable cost that will still preserve the artistic side of organ building and satisfy the whims of the "Nuts" — "old fashioned" (?) but cunning business men who still continue to shield themselves and blame high prices and extravagant expenditures on diversions with the word "art"—and who actually believe they will continue to get away with it in the future as they have in the past.



Propaganda in Organ Music

GORDON BALCH NEVIN

PROPAGANDA is a devious thing. It is an omnipresent thing. It has become part and parcel of our American life. The term first became a byword, indeed almost a catchword, during the early days of the World War. At that time we were regaled with tales of this supposedly German invention, this mental poison-gas, this psychologic tank of destruction, and it was intimated that it was a new and peculiarly virulent phase of Kultur.

As a matter of fact the very term is derived from an activity of the Roman Church and indicates "any institution or schemes for disseminating or propagating a doctrine." The processes which it collectively embraces are as old as civilization. Only their modern applications are new.

The really interesting thing, however, in our time is the scope which has been attained. All advertising is a form of propagandist activity—perhaps the greatest of all the forms. A great singer came to our shores some years ago, and won only a mediocre reception: he returned to us later, created a fine impression, was press-agented and advertised with marvelous skill, with what result? With the result that he became a tremendous box-office attraction, an idol, a celebrity. In the first case the psychological engine which backed him up was not as perfect as in the latter instance.

Unfortunately a weapon so powerful can be and is used for good and harmful ends alike. The American people are by their nervous make-up predisposed to fads, foibles, extreme partisanship, instability of purpose. The latest craze of the day commands attention, the newest freak of fashion is embraced. We would benefit by an admixture of the Britisher's cool conservatism.

In musical fields we have a situation today which lends itself peculiarly to the uses of propagandists. Since Wagner there has been no world-dominating figure in composition, save only Richard Strauss perhaps. It must be admitted that several of the later Russians have produced works of high merit, but regarding each man's output collectively it cannot be said that any one of them has stood out head and shoulders above his fellows. In all lands we have some splendid

writers, skilled craftsmen, talented and gifted composers: but one would be brave indeed to claim an even rank for any of them with the great masters of the past.

In organ composition we have an almost perfect example of this condition. The field is dominated by no one man the world over, and cults and cliques with their narrow enthusiasms flourish and wrangle as a natural result. Most active, most highly organized and having the most favorable line of advance is the present French organ music propaganda. Blindly accepted it is the most dangerous single influence of the day.

Organ composition in America in the 80's was a weak and frail thing, and no good can be had by denying it: the Dudley Buck type, a compromise between Batiste, Lefebure-Wely, and Rheinberger, with side glances at Mendelssohn as to style, was a thing of retrogression. It is needless to instance others of the same period, for we are all familiar with their productions. Bach—some of the Greater Bach, not all, of course—was and is the King, but few then, as few now, could play an interesting all-Bach program. And, so eyes were turned across the seas: Germany? Max Reger, suffering from a veritable dysentery of the intellect, producing page upon page of sixty-fourth notes, with flashes of warmth from the heart occasionally included. England? Less technique, a bit more emotional warmth perhaps, not infrequently a skillful treatment, but many pages of dreary stodginess and watery dilution. Russia, Scandania, Italy, Spain? Almost negligible in organ composition. What then? Ah, France to be sure!

And France our organ religion became. The word came forth from the Holiest of Holies in Boston that our salvation should be found in French organ music. The tours of Guilmant crystalized the thing, the admirable technical clarity of the French receiving its first widespread recognition at that time. From this time on the dogma of French organ supremacy has been cultivated until in our day it has become in certain quarters a veritable fetish. We are asked to believe that there is some peculiar virtue in the scores of a French composer which places them above our native product. A certain

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amount of English and German organ music is countenanced, of course, but the accent is placed heavily upon the French productions. If one of our premier recitalists programs some fourth-rate wabbings of Georges Jacob, then all the lesser lights hasten to order a copy of said fourth-rate writings, cheerfully paying the highway robbery prices now prevailing on French importations. Talk to some of the less famous recitalists who are doing this sort of thing, and, if you can get them to express their real convictions, you find that they themselves see little or nothing in the music instanced, "but," they will tell you, "so-and-so played them in New York last month!"

Widor, with more "Symphonies" on his list than Beethoven (and you may search the entire organ repertoire to date for more flagrant examples of padding) is placed by this cult in class A tripple X, strictly first quality. Guilmant they are already smiling at with eyebrows slightly lifted. Cesar Franck, with a half dozen works of marvelous beauty, and a great many more smelling to high Heaven of kerosene and untrimmed wicks, is beyond criticism. Vierne, whose sad condition of health enlists the sympathy of all of us, is being exalted to a position equal to Franck at his best. Then the more recent ones, Barie, Jongen, Jacob, Quef, and *mirable dictu!* Bonnet and Dupre! And we are asked to believe that this is the salvation of the modern organ.*

To go a step further, is not the time ripe for a concert tour by some foreign virtuoso of nationality other than French? We have

had a pretty heavy dose of this French propaganda in the last three or four years, and the two notable French organists have had the field pretty much to themselves. This country has treated them well, and they have, in the patois of the day, "cleaned up on it." Could we not now have a welcome change, and bring to our shores, say such a man as Meale, perhaps. It is obvious to any listener that the French have nothing to teach us in registration (half a dozen theater players in the East can give them all handicaps in color and stop technic) and it is not impossible that we might benefit from observation of the work of representative players from other countries. Certainly "variety is the spice of life" and a situation where two French players monopolize the recitals of a country can scarcely be considered one showing breadth of viewpoint.

The French players have given us a splendid model of technical clarity, accurate phrasing, square-cut chord work; they have not given us registration, neither have they shown us the emotional possibilities of the modern American organ. Recitals played upon a few registers drawn by hand and all fortes derived from the crescendo and sforzando pedals are far from illuminating to American organists! French composers, despite their frequent mannerisms, have demonstrated the benefits of a transparent and "open written" style of scoring; on the other hand it is strictly music of the intellect, fostered under the restraining shadow of the Roman Church, and the human element is noticeable for its absence.

We would not deery the good effects of much of the French activity, but we would plead for a less monopolistic form of it. We would like to see the importation of a great organist or two from other lands. We would like to see a greater appreciation of the composition work of other lands. More than all, we would like to see a proper attention paid to the works in large forms of some half dozen of our own American composers.

Above all, let us have done with this pitiful acceptance of French organ music as the one and only perfect thing of the times! It smacks so strongly of the ridiculous worship of Italian opera singers which characterized the late 80's, and is unworthy of a people with as solid a present, and promising a future, as is ours in America.

*The Author uses a paragraph following this point in his arguments to go to the rescue of one of the most notable modern Germans, and the Editors intended to back up his gallantry by allowing the paragraph to stand, even though THE AMERICAN ORGANIST has been unable during the past years to allow space for the mention of any modern Germans. However Germany's latest official insults to our beloved deceased President Wilson, and the further insult of the democratic German government, in replying to American protest, that German action was perfectly all right but that American interpretation of it was thoroughly all wrong, shows only too painfully that the German spirit has nothing in common with the American, British, and French spirit of decency, and THE AMERICAN ORGANIST is compelled to further continue its former policy. We are sure the Author, in view of the very regrettable flag incident, will be grateful for the omission of the paragraph that has thus been so thoroughly undeserved. It would seem that among certain peoples there is no sense of honor in war, none in peace, no honor in signed pledges, and no decent respect even for a nation's dead heroes.

—T.S.B.

Managing the Concert Organist

THEODORE STRONG

THE ENTRANCE of a number of our prominent American organists into the ranks of the concert artists has brought new problems to the door of the concert manager. Are the concert aspiring organists thoroughly awake to these problems?

Perhaps the most important question to be considered is the organist's preparation before launching on a concert career. Let us assume at the start that he is equipped musically and technically to intelligently interpret the master works of Bach et al. Then we must inquire if he is willing at all times to cooperate in the slow process of educating the masses to a real appreciation of organ music. In order to become one of the builders of a Musical America Republic will he show the right spirit in the building of his own programs by including several so-called lighter or popular selections with his sonatas and fugues? Is he lowering his standards any by doing this? We think not, so long as his program includes also some works from the great masters. Have not many of our popular concert singers, recognized on both continents as the greatest artists that have ever appeared on the concert stage, included an occasional ballad or popular number on their programs? And what wholehearted applause they receive from the auditors! Have not our great symphony orchestras rendered popular programs at which not only grown-ups but children too have received their first steps into the wonderful mysteries of the world of melody and harmony? And the simple Chopin Waltz, how it has delighted many audiences that have patiently sat through the master pianist's scholarly and technically brilliant recital! Kreisler's beautifully melodic OLD REFRAIN, how it has stirred the souls of the masses as a Heifetz or Elman plays it as their last encore after an evening of a Bruch concerto or Franck sonata!

Then why cannot concert organists be just as human? Music should be for the masses and not for a few musically intellectual individuals. To educate the masses musically we cannot feed them merely Bach and

Franck; the organist that enters the concert field with a unmovable stubbornness for too high standards is doomed to failure. And this is one of the problems of the manager. With his years of practical experience and cultivation to the whims of the amusement public he should be invaluable to the organist starting out for the glory of his great ambition—the concert audience.

There would seem to be an unlimited field for the progressive organist today. Great advance in the art of organ building has opened many new channels, and with municipal organs and new installations in many concert halls all over the country, the organist should not be confined to giving recitals in churches. The possibility of giving organ recitals on some of the magnificent theater organs is worthy of some attention at this time.

For the manager to exploit the unknown organist, methods similar to the exploitation of a new singer or any instrumentalist are necessary. This requires first of all capital, and secondly extreme patience on the part of the artist. Frankly, instrumentalists are much harder to sell than vocalists. But with judicious advertising, sincere cooperation on the part of the artist, and the proper personal campaign on the part of the manager or his representative, the artist should break even the first season. Managers usually sign up a promising artist for several years, inasmuch as it takes several seasons before the debut artist gets a start and this is the time when the manager has to do the hardest work. So that if an artist does not remain with the same manager longer than the introductory period, the manager is very much out of pocket, even though the artist has paid the customary initial managerial fee of \$1000. This fee is for the length of the contract so it is very obvious that the manager has very little income unless he books many engagements, for which he usually receives 20% commission. Arrangements are sometimes made for joint bookings when the fee is split between managers. Advertising in the various music journals is best handled by some managers direct through the artists themselves. This avoids any

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suggestion of gratuities between managers and publishers.

It is desirable that the artist take at least one whole page the first season in each of the two leading music magazines. This means an outlay of approximately \$700. for the two pages* the first year. Of course where finances permit more space should be contracted for. The manager reserves the right to regulate the size of the advertisement and the time for insertion. In addition the advertiser is entitled to some editorial † space and special notices from time to time. The experienced manager knows the psychological time for a half- or quarter-page insertion, and the value of a small but effective write-up, with plenty of white space around it, cannot be overestimated.

The debut artist should not expect enormous fees the first season. The organist, like any other artist, must first establish a reputation as a concert artist. He must get out of his choir loft and should accept all engagements his manager can book for him the first year, at any respectable fee, the amount depending largely upon the location of engagement and traveling expenses involved. Joint appearances with other artists must be encouraged. One of the great essentials for the debut concert artist is to establish a record of appearances. Then it is up to the manager to emphasize these appearances to every prospective buyer. When a new date is booked at some distant point a campaign must be started immediately for other bookings en route. This

*The Author is here speaking of other than organ journals and for artists other than organists—if organists had a page rate of \$350. an issue.....oh, well, let's not think about it.—T. S. B.

†Again we must remind the reader that the Author is dealing with general music publications; their practise in giving free and, we might say, indiscriminate entrance to editorial space has been most largely responsible for the complete indifference of knowing musicians to what the music press has to say. This is not an unknid thrust at music journalism; it is merely a necessary statement of regrettable fact. Presumably our readers all realize that news items and comments on activities and press notices are granted freely by THE AMERICAN ORGANIST to anybody, advertiser or not, each based on merit; the fact that the advertised organist gets much more space than the unadvertised is not the fault of the magazine but merely a healthy indication that the advertised man is more active than the unadvertised—an economic law which musicians have too long ignored.—T. S. B.

sometimes means a personal trip by the manager or his representative, circularizing, sending extracts of press notices of past engagements, and laying stress at all times on the engagements already booked. Another important point is to assure prospects that the artist has made good at his past performances, and whenever a re-appearance is booked special importance should be given to this fact, and if a prospect learns that the artist has been re-engaged he has more confidence in the artist's ability and his value at the box office.

Most managers insist on a debut recital in New York, either at Aeolian or Town Hall, the chief feature of which is to get newspaper criticisms. New York press notices carry great weight and are even considered more valuable than European appearances. What the artist needs is publicity and this can only be obtained through advertising continuously. The name of the concert organist must be kept before the public eye all the time, just like Ivory Soap or Quaker Oats!

It is to be regretted however, that thousands of dollars are wasted annually in advertising artists inadequately equipped for the concert field. And thousands of dollars are wasted on managers who make flowery promises to the young artist and never get them any engagements. There are cases on record where artists have paid managers as high as \$5000. and have never had any engagements. Then others have paid initial managerial fees and have never even been given an opportunity to appear at an auditorium for a prospective engagement. The novice in the concert field must therefore be wary at all times and not be over-enthusiastic when some unscrupulous manager predicts that he will startle the world.

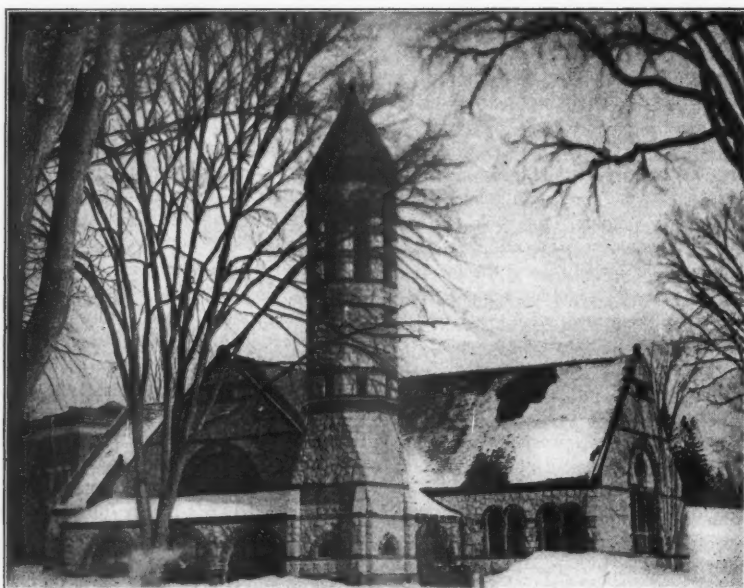
The concert field for the organist is a new one. The concert field is a very difficult one at its best. It takes plenty of hard work, constant advertising, capital and an abundance of patience and courage on the part of both artist and manager to start the ball a-rolling. Those that have the capital to start with and can stick it out to the finish will eventually reap not only a financial but an artistic reward! Does the concert organist need a manager? Is the answer not obvious?

Dartmouth's Organ Work

HOMER P. WHITFORD

THE organ has contributed much to the development of musical appreciation at Dartmouth. The instrument itself is a modern 3-54-2626 Austin located in Rollins Chapel, a building of picturesque architecture, containing an auditorium seating 1800 persons. The organ has three im-

connection with examination week. Recitals of thirty minute duration are given in the late afternoon each day of the semester examination period in January and June. No applause is permitted, and the recitals are valued by the students as a means of relaxation in time of stress. Needless to say,



ROLLINS CHAPEL

portant uses: formal recitals, examination-week recitals, and in connection with daily morning chapel and Sunday vesper services.

An average of seven formal evening recitals is given during the year for the college and community, with an extra recital given Commencement Week for the Alumni, Senior Class, and their friends. One or two of the formal recitals are given by outside artists, which have included Dupre, Geer, Hammond, Jepson, Lemare, and others. The cultural element is judiciously seasoned with that of popular appeal in the selection of the programs given, and its recognition as such is reflected by the attendance.

An interesting use of the organ is made in

the programs are of a lighter character than at the formal recitals, and request numbers receive favorable consideration.

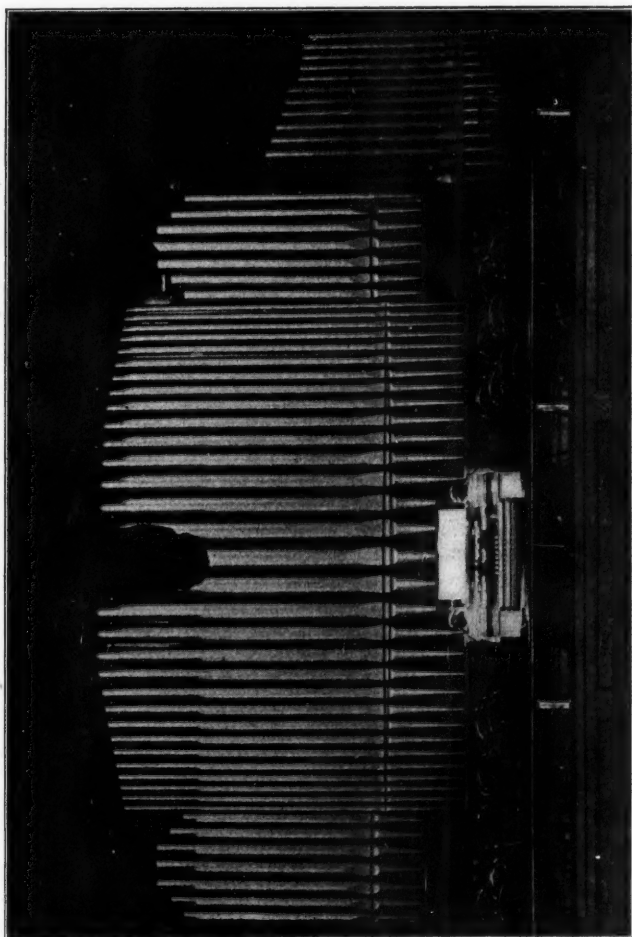
Perhaps the most definite contribution of the organ toward the student morale is at the daily morning chapel, the Sunday vesper service being more elaborate and largely choral. Agitation by members of the student body resulted last year in a movement to eliminate compulsory attendance at morning chapel from the College program. This was decided against by popular vote, and in an effort to render the obligation less irksome, an organ solo was inserted in the middle of the service. Daily chapel is held at seven forty-five, and there have been received many

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expressions of appreciation, in fact of gratitude from the men, for this interval of music before classes. As much variety as

College authorities believe the expenditure of time and effort involved to be well worth while. Dartmouth's traditional policy has



ROLLINS CHAPEL ORGAN

is possible in keeping with the service is used in the selections, and they have doubtless been of great aid in giving the students a right start for the day.

This program as a whole has resulted in our graduates taking away with them a love and respect for the organ as an enjoyable and cultural factor in modern life, and the

been one of providing an ideal environment for students and faculty, and the College, which was a pioneer among American educational institutions, has long believed that the brain worker cannot attain his maximum efficiency unless he has a share of the beautiful things of life.

Mr. Eric De Lamarter

PALMER CHRISTIAN

IN OUR early studies of Latin we learned that "all Gaul is divided into three parts." And the activities of Mr. Eric DeLamarter may be said to be divided into a like number—organist, composer, conductor. The sequence is chronological rather than as to importance, for if ever a man had tremendous musical ability distributed about equally over these three branches of the art, that man is the subject of the present sketch.

Mr. DeLamarter the organist had much of his early training back in *Kalamazoo, Mich., with Mr. George H. Fairclough (now of St. Paul); continuing for a time with Mr. Middleschulte in Chicago and later with Widor and Guilmant in Paris. It is at once apparent that he had the influence of excellent instructors, but the real development of his playing is due to the remarkably keen intellect with which nature has endowed him. His shrewd criticisms of his own work, as well as that of others, is a big factor in his growth, and he continually—sincerely and humbly—keeps his eye on the goal of perfect workmanship.

Mr. DeLamarter's playing may be said to be of the intellectual, introspective type, characterized by beautiful coloring, nice phrasing and sane interpretation and his exposition on the modern organ of the classics of the literature as well as modern works is a delight and inspiration to the lover of the instrument. His Bach is excellently done—neither extremely forbidding on the one hand nor spasmodic and erratic on the other (as some American as well as imported organists are wont to play it). His recital programs indicate that he is a purist, for he has an ever-present and oft-repeated aversion to transcriptions. And if there are those who consider this attitude a bit severe, it is only because they may think it is a mistake in policy, and not because they do not admire him for maintaining an uncompromising attitude on a matter of idealism.

It is a difficult matter to say which facet of a diamond is brightest, and so in the

*Mr. DeLamarter was born in Lansing, Mich., Feb. 18th, 1880.

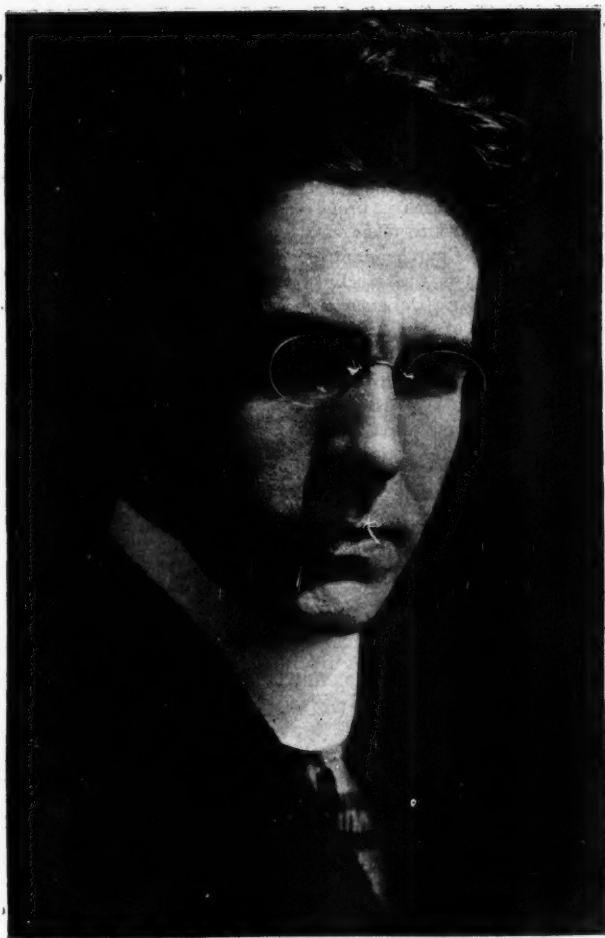
present case it is not determinable on which point Mr. DeLamarter's organ playing in the most interesting. It may be mentioned, however, that his registration is always intriguing, and his recitals are "running over" with beautiful tone-coloring. (It might be said here that ALL colorists do not have good taste!)

The compositions of Mr. Eric DeLamarter cover all forms with the exception of a full-grown opera. In the writer's opinion he has one of the three or four biggest talents for composition among Americans, and his manuscripts contain a large number of excellent works. He is a modernist, of course, but he is by no means imitative, having a distinct idiom. His modernism is progressive, bold and always interesting for its novelty, but it is never insane. He always has something to say, and says it—thereby differing from all too many composers who attempt to cover a paucity of ideas with much noise and many ear-tickling devices.

The few choral compositions published—particularly the secular—indicate what Mr. DeLamarter expects of his singers, as well as how beautifully he can write for voices. But the hundred or more responses and short anthems in manuscript which he has written for his own use at the Fourth Presbyterian Church, Chicago, during his nine years there, contain some of the finest modern choral writing.

For solo voice, a number of songs are published while in manuscript are some five or six solo cantatas with elaborate organ accompaniment which are truly master-works. The works for organ show a composer of ideas, inspiration and fine workmanship. Of particular interest are the two concertos, both of which have been performed by Mr. DeLamarter at the regular concerts of the Chicago Symphony Orchestra, and which are highly valuable contributions to organ literature.

His orchestral works—including a symphony, some overtures, suites, etc.—testify that he thoroughly knows what his instruments will do. His ability to write for orchestra is one reason for his being chosen



MR. ERIC DE LAMARTER

co-worker with Mr. Frederick Stock, co-conductor of the Chicago Symphony Orchestra. And he conducts the orchestra the way he writes for it—with authority, elegance and refinement.

Mr. DeLamarter's conducting included, of course, his work with the choir at Fourth Church and with the Chicago Solo Choir, in the performances of which there is precision of attack and release, range of shading and elasticity of interpretation approaching orchestral excellence—and probably not excelled in this country. His maintenance of high ideals in the selection of church music has not always been the easiest thing,—but it has put the music of his church on an enviable plane—and the church is proud of it. He was one of the first to make extensive use of the Russian Church adaptations, and the choir library is well stocked with those fine works. Mr. DeLamarter believes in a small body of singers, excellently trained, rather than in a large, inefficient chorus, it follows that the choir library contains very few of the cheap,

tawdry publications, but many of the higher type of anthems that bear frequent repetition.

Mr. DeLamarter's photograph will indicate the man of many ideas, and those who come in contact with him can attest the presence of this quality. These plans and schemes of his are by no means confined to music, but extend to the theater, art, and to many phases of life in general. The same clarity of perception and aptitude for expression which made him a valuable critic on the daily press for many years, together with an ever-present sense of humor, help constitute a man of unusual personal magnetism.

In conclusion, it is a pleasure to record that all this unusual professional ability is coupled with a generous and sincere nature. He is honorable in his dealings with others, ready with praise for his deserving fellow-professionals, and encouraging to those who are "coming on." He is a true friend and a courteous gentleman.

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THE CHURCH

FAY SIMMONS DAVIS

Contributing Editor

YES, I HAVE NO NERVES

By AN ORGANIST WHO ONCE HAD A FEW

SOME of the remarks made by different people after an exacting Sunday afternoon service early this season, and kindly repeated to the organist (meaning what was left of me):

1.

"How can anybody enjoy Bach's Chorales? They are so dry and tiresome!"

2.

"I'd go a long distance to hear one of those noble Bach Chorales sung like that choir sang that one. Wasn't it just fine? I wonder why other choirs don't sing them—there is such a grandeur about them."

3.

"Now I call that a perfect musical service—full of musical contrasts and beauty; sacred, yet artistic in the extreme. Wern't the pianissimos wonderful? I believe that there are only a few choirs as capable of blending their voices so perfectly, and who enunciate so clearly on even the softest passages."

4.

"I couldn't hear a sound when the soft passages were sung. The singers stood there with their mouths wide open, but not a sound came out of them as far as I could hear."

5.

"The wonderful contrasts between the *ff* climaxes and the pianissimo passages, thrilled me through and through. I sat next to the back seat and could hear every word even in the softest parts."

6.

"Half the pleasure of that church service was lost to me because there wasn't any coloring in the singing—only in the organ music."

7.

"Why on earth do they have anything after the benediction that isn't loud and brilliant?"

8.

"I loved the number after the benediction better than any on the program, didn't you? The one the organist wrote, you know. It was a perfect ending to a perfect service."

9.

"Why didn't the organist put her piece in the middle of the service instead of at the end, or else write something loud like a march and let people go home while it was being played?"

10.

Minister to the organist: "Your anthem was very beautiful, and we must have it at the memorial service next month. But," (in a whisper) "I want to change some of the words of your poem before it is sung again. What! You don't mean to say that Whittier wrote them? Well," (after a blush and a pause) "I don't believe that I will presume to improve on Whittier. Good-night!"

Pianissimo

GEORGE W. GRANT

POSSIBLY the most effective of choral effects—and one that is little appreciated (especially by ill-seasoned choir-masters and directors)—is that of the true pianissimo. In soft singing we always obtain a certain degree of refinement proportionate to the degree of softness. I have been told by some very capable choir-masters—and have discovered the same from my own experience—that the finest and most beautiful effects are those found at the piano end of the dynamic scale. And yet we all know how readily possible it is for us to

make the rounds of some otherwise very elegant choirs and never hear a real pianissimo. Anyone who has heard the magnificent pianissimo secured by Dr. Wolle with his three hundred voices of the Bach Choir at the end of the "INCARNATUS" of the Bach B minor "CREDO," certainly can never forget the exhilarating thrill produced by the beautiful hush that seems to prevade Packer Chapel. Choral bodies are prone to believe that a true resonant pianissimo has perceptible carrying power, and yet it possesses far greater possibilities from the standpoint of acoustics than a forte or a fortissimo.

I knew, not so very long ago, of an excellent musician in many respects who was an ardent fan and patron of both orchestra and opera. He could describe accurately the tonal and dynamic effects of an entire opera, music-drama, or orchestra concert; and yet I doubt if he ever during his career as a choirmaster produced a passable pianissimo. If he did, it was accidental. I heard his choir sing a well known anthem, which I knew called for pianissimo at the outset. To put it somewhat mildly, his choir started *mf* and the delicate shades and nuances became clumsy, unnatural, with uncalled-for crescendos and diminuendos. Why this gentleman—musically capable in all other respects—exploits only fifty per cent of the dynamic scale is beyond me. He heard the Bach Choir—marvelled at the dynamics—and the secret of it all is still a closed book to him.

I have had some remarkable success with pianissimo work in boychoirs. It takes patience and time, but the fruits of the efforts are abundant. A good pianissimo is a thing of beauty to any auditor, whether he be musical or not. People who otherwise mention nothing about the choir come to tell me how well the "very soft singing" can be heard in the extreme rear of the church, and how effective it is. The range of dynamic effects is one of the most expressive devices in all auditory art. It is well worth anyone's careful study and experiment. We hear the entire dynamic scale played upon in all but choral work. The ordinary singer is prejudiced against the pianissimo effect on the ground that it "cannot be heard." The job is to overcome this prejudice and proceed working with the most beautiful and artistic of musical effects.

Biographical

Mr. Herbert A. D. Hurd

MR. HURD was born in Fryeburg, Maine, July 10th, 1894, and completed his high school studies there, studying organ with Mr. A. M. Abbott, a local organist, Mr. Alfred Brinkler of Portland, and Mr. Everett E. Truette of Boston. His first church position was the Methodist Church of his native city where he played for eight years, following it with two positions in Bridgewater, Mass., and going to the Church of the Good Shepherd in Houlton, Maine, about a year ago.

Mr. Hurd has given fourteen recitals to date, and is a teacher of English in grammar and high schools. He has in manuscript three organ numbers, a cantata, and other pieces, is a member of the A. G. O. and N. A. O. and does landscape painting in oils as his recreation — which is all the data available. Mr. Hurd's recitals of the past Lenten season, when he played recitals regularly on Tuesday afternoons, are said to be the first ever given in series in Houlton; these programs have been quoted from in our recital program columns.

Mr. W. B. Kennedy

MR. KENNEDY was born June 20th, 1885, in Camptonville, Calif., and went directly from his Oakland Grammar Schooling into music and business, beginning with the Congregational Church in Oakland, where he played seven years. He studied organ playing with Mr. Wm. Ellis for a short time, and with Mr. Henry Bretherick for four years, studying piano for five years, and following with the usual studies in theory.

He played in the First Presbyterian of San Jose for five years, and in Calvary Presbyterian, San Francisco, for two years, going to the First Presbyterian of Oakland in October 1919. He has given about twenty or thirty recitals, and has made a serious study of singing under expert teachers for five years. His business position is that of manager of the Bank of Italy's branch in

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Oakland. He is a member of the Elks, and the Kiwanis International, is still single, and has been a banker since 1902.

For our special Pacific Coast issue Mr. Kennedy wrote an article on Church Music,



MR. W. B. KENNEDY

but it had to be held for a later issue because of lack of space; in this article Mr. Kennedy champions the cause of the church service pure and undefiled by the multitude of extraneous influences that have in a great measure demoralized the church in such quarters where it was realized that the past is not sufficient for the present but where the leaders of the movement had not given the subject enough thought and had drifted into the easiest way instead of working through to the best way of meeting today's conditions. Mr. Kennedy's article will bear repeated readings.

Mr. Eizaburo Kioka

MR. KIOKA comes to America from Japan, and it is his intention to go back as a "musical missionary" to the churches of his native land. "I am the first volunteer," he says, "who came to this country to study and bring back the church music to our own churches." Of his own country he says, "They have no art of music in worship and no doubt it is their great

desire from the depth of their soul and their faith to have a sacred music to adorn their churches to the glory of God."

Speaking of music in Japan, Mr. Kioka says, "Though it is but scarcely a half century since they began to study these things, they hear many concerts and even symphony orchestras; they heard and welcomed Elman, Zimbalist, Schumann-Heink, and others; and understood just nearly the same as the audience in this country."

Mr. Kioka never saw nor heard such a thing as an organ till he came to America, and says he, "I never doubt this will be a great message to our church people when I go back with the magnificent church music and organ art." He studied music in Yale and was self-supporting there — which he calls "life's hardest battle." His teachers were Mr. Jepson and Dr. Stanley Smith, and he won a certificate for Proficiency in the Theory of Music after a three-year course completed in two years.

As Mr. Kioka has at least another year of study before he leaves America for his native land, he would be doubly grateful for his opportunity of practising his profession among us and earning a part of the costs of continuing his study; if any of our readers can assist in finding an opening for him in the vicinity of New Haven it will be effort well spent and fully appreciated.

Service Programs

WILL not the contributors to this column cooperate with the desire of the Editors' for a revision of its content and a more faithful furtherance of its purpose? The idea back of this column is to tell progressive choirmasters what other progressives are using. This purpose is not served by noting that Gounod's "GALLIA," or Stainer's "WHAT ARE THESE?", or Handel's "HALLELUJAH CHORUS," has been used; these things are common property in the repertoire of every choirmaster, and a performance of any such work is not even a news item. This column, if it is to have any value greater than the ink that prints it, must omit all such trite things and confine itself to the newer works that are finding favor. We hope the contributors will not expect it to present any but the newer and more unusual selections from their programs. Please clearly mark your name on each calendar sent, and add the name of your city if the calendar forgets it.—THE EDITORS

MISS JESSIE CRAIG ADAM

ASCENSION—NEW YORK

December Oratorios

Brahms' Requiem

Verdi's Manzoni Requiem

Parker's Hora Novissima

Handel's Messiah

Saint-Saens' Oratorio de Noel

DR. CHARLES E. CLEMENS

COVENANT PRESBYTERIAN—CLEVELAND, OHIO

"O Master Let me Walk" — Stebbins

"Now Let Every Tongue" — Bach

"Gentle Holy Saviour" — Gounod

"Thou Wilt Keep Him" — West

"The Great White Host" — Grieg-Gaul

"Saviour Now the Day" — Berwald

MRS. FAY SIMMONS DAVIS

CONGREGATIONAL—GLEN RIDGE, N. J.

String Quartet: Adagio, Schuman

Choir: "When I Call Upon Thee," Beethoven

String Quartet: D Minor Op. 76 No. 2,
Haydn

Choir: "Sweet Saviour," Bach

String Quartet: Music of the Spheres,
Rubenstein

Quartet: "Norwegian Carol"

Men's Chorus: "O Holy Night," Prehl

String Quartet: Silent Night (Hymn)

EMORY L. GALLUP

ST. CHRYSOSTOM'S—CHICAGO

Bourdon — In Memoriam

Widor — Andante Cantabile. Adagio (6th).
Finale (6th).

"Souls of the Righteous" — Noble

DEWITT C. GARRETSON

ST. PAUL'S CATHEDRAL—BUFFALO, N. Y.

"We praise Thee" — Schvedof

"Sing a Song of Praise" — Harris

"The Great Day" — Martin

"Souls of the Righteous" — Noble

"The Eternal God" — West

"Thine is the Day" — Gaul

DR. RAY HASTINGS

TEMPLE BAPTIST—LOS ANGELES

Saint-Saens — Prelude (Deluge). The Swan.

Batiste — Pilgrim's Song of Hope

Schubert — Ave Maria

Wagner — Pilgrim's Chorus

Beethoven — Moonlight Sonata

Tchaikowsky — Melodie Op. 40-2

Godard — Berceuse (Jocelyn)

Beethoven — Andante (Sym. 5)

Hastings — Benedictus

MacDowell — At an Old Trysting Place

Wagner — Love—Death (Tristan)

JAMES EMORY SCHEIRER

SECOND BAPTIST—ATLANTA, GA.

Demarest — Fantasie (with piano)

Parker — Allegretto

"Praise the Lord" — Foster

"Lord of our Life" — Field

"Jesus Priceless Treasure" — Roberts

"Lord is my Rock" — Rogers

D. S. MERWIN

LINCOLN AVE. METHODIST—PASADENA, CALIF.

Lange — In the Cloister

Guilmant — Melody A

Diggle — From Mountain Top

Harker — In Twilight

"There is a Land" — Crowninshield

CARL F. MUELLER

GRAND AVE. CONGREGATIONAL—MILWAUKEE

Stoughton — Where Wild Judea

"Behold I Stand" — Whitmer

"O Christ Thou Lamb" — Lochner

J. HENRY FRANCIS

ST. JOHNS EPISCOPAL—CHARLESTON, W. VA.

"Shadows of Evening" — Berwald

"Cantate Domino" — Lansing

"Glory Honor Praise" — Mozart

"To Me My God," Berwald

MISS PAULINE VOORHEES

FIRST CHURCH OF CHRIST—

NEW HAVEN, CONN.

*Music of William Byrd*Quintet: Souls of the Righteous. Come Help
O God.

Trio: In Winter Cold

Quartet: Sacerdotes Domini

Organ: Pavan—The Earle of Salisbury

Wolsey's Wilde

Sir John Grayes Galiard

Quintet: Come to me Grief Forever

Soprano Solo: Cradle Song

Quartet: Ave Verum Corpus

Quintet: Lullabye my Sweet Little Baby

Reviews

G. A. GRANT-SCHAFFER

"AGNUS DEI"

THE first, alphabetically, of three delightfully simple and sincere church songs, set to Latin and English texts, for high or low voice. No vocal gymnastics, no accompanimental fire-works; just a sincere church song with a wholesome message, on a melody that is classic in its sincerity. An artist could carry his or her message with absolute conviction, and never a shout anywhere from beginning to end. It is fit for any service, however severe, and delightful in the most informal of programs.

"AVE MARIA"

The second number is also simple and direct, without strain or effort. These three songs remind one of the simple beauty of a Mozart melody, so charming and unpretentious. I do not like it so well as the other two, however.

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"O SALUTARIS"

The third number is characterized by the same simplicity and earnestness, and will, like its companions, admirably fit into any service, however severe and classic. Again musical restraint is an important quality, and the artist asked to put the song over by feeling and not by shouting. The first of these three is by far my own favorite, but I have rarely seen three companions that are so well matched, so religious, so simple and beautiful. (Schmidt, 50c each)

F. FLAXINGTON HARKER
"REST WITH THEE IN HEAVEN"

CHURCH song for medium or high voice, built on a pretty melody and simple accompaniment, to match the hymn text. Mr. Harker is known as a writer of melodies and the present example is a good sample of his work. It is easy to do, has a fairly interesting accompaniment, which may be a little difficult to adapt to the average organ, but which none the less fills its mission well, and will be heard with pleasure by the average congregation. (Schirmer 1923, 60c)

BERNARD JOHNSON
"OH FOR A CLOSER WALK"

AN organist familiar with the sprightly, charming organ pieces of this Composer will recognize his hand in the accompaniment of this unusually good song. And very unusually it is published with an obligato accompaniment for organ in conjunction with the piano accompaniment; choirmasters able to use it with piano and organ will find it most desirable. Even with the ordinary piano accompaniment played on the organ, as most of us will have to use it, it is of fine qualities and will be capable of use as a big number on the program. It has the grace of genuine musicianship and animation behind it. (Schirmer 1923, 75c)

HYMNS FOR THE LIVING AGE
H AUGUSTINE SMITH

THE TITLE would suggest the realization of a much-needed reform in church hymnals; we shall deal with this later. The book is nicely engraved and bound contains 460 pages, 533 selections including the Dresden, Sevenfold, and other Amens, responsive readings, the Commandments, Beatitudes, Apostles Creed, etc., Scriptural index, index of subjects, and indexes by authors, composers, tunes, meter, and first lines.

Looking through the book from the first tune and assorting them according to new or old from the reviewer's viewpoint, I find in the first 60 tunes new ones as follows: 4 fine, 3 good, 14 medium, 1 poor, and no jazz; old familiar ones: 31 fine, 4 good, 2 medium, none poor, and 1 jazz. Presumably this same proportion would hold throughout the book, and might or might not hold for the average congregation. A few tunes are used three times, but most of them appear only once. Barnby, Dykes, Mason, and Sullivan hold the record for furnishing the greatest number of tunes; other composers contribute but a few each, many of them but one. There are Chadwick, Coerne, Converse, Lemare, Lutkin, Maxson, Parker, among the American contributors of tunes.

In the texts selected from newer sources there is a commendable tendency to avoid the old idea of an easy sentimentalism and select instead the theme of service and good works. This policy obviously cannot be forced in its growth upon the churches; it will be a matter of years if not generations before the true spirit of genuineness can entirely displace the cheap love-songs which gained such a hold in days gone by. The authors and arrangers associated with Mr. Smith in the production of this hymnal made sufficient progress in the right direction to win favorable review in many quarters, including one by Mr. Albert Cotsworth. We suggest that organists who have the opportunity of assisting their church to secure a new hymnal, examine the present work very carefully. (The Century Co.)

GEORGE B. NEVIN

"THE TRUMP OF GOD SHALL SOUND"

HYMN-ANTHEM in processional style, five pages in length, doubled by second verses to ten, easy to sing, jubilant in spirit, and especially suitable for the post-Easter period; for the Ascension service it will be appropriate. It is for solid chorus work throughout, making use of an effective unison measure or two now and then, which in contrast with the harmony writing that follows gives the anthem added value. It may be rather too hymnlike and too vigorous in combination to go well with a quartet, but an amateur chorus will do it splendidly and, if with sufficient liveliness of tempo, create a vigorous mood for the service. It has the advantage of usefulness at any time through the year. (Ditson 1917, 12c)

GEORGE A. BURDETT

"BLESSED IS EVERYONE...."

ANTHEM of seven pages for chorus or quartet, contrapuntal rather than harmonic, and sufficiently rhythmic to keep it alive and interesting. It opens with bass theme which is later given to the other voices and used with skill and discretion, so that it gives a texture to the anthem but does not become tiresome or empty. Nor has the Composer gone to the extreme of trying to be so technical that he becomes dry—the anthem is human enough and yet technical enough to suit all serious choirmasters in every kind of church service. Volunteer choruses will perhaps not appreciate it at first reading but they will readily learn to like it and it will not wear out when sung once a year. (Schmidt 1923, 12c)

F. LESLIE CALVER

"GOD THAT MADEST EARTH..."

ANTHEM of six pages for chorus or quartet, preferably chorus, without solos, and of sufficiently contrapuntal character to make it interesting to singers. The Composer has apparently aimed at beautiful or at least warm harmonies and has succeeded well enough to reach the heart of most singers. There is a sudden shift from E-flat to G-flat, and a middle movement in A-flat in unison; the G-flat harmonies are of the close variety and will prove an attraction; the A-flat section is partly in a good unison against treble accompaniment, which again makes interesting writing. The anthem is easy enough for average choruses and attractive enough for any choir; it is recommended

to choirmasters in search of new interesting materials. A fine fortissimo gives punch and leads to a strong ending. (Schmidt 1923, 12c)

L. CAMILIERI

"O MOST HIGH"

AN UNUSUAL anthem of three pages for unaccompanied chorus, or perhaps quartet. It has an ancient flavor derived from harmonic progressions and a severity of harmonic content that drives away all sugariness and leaves only solidity and religious fervor. A good choirmaster will create in any service a high light that will bring the number into favor with his congregation so that several repetitions a year will be both possible and desirable. It is the sort of work that makes church music individual and gives it a distinction; its atmosphere is intentional, and not the accidental result of a Composer's being unable to write music interesting enough to be secular. Half-baked secular music is usually given churchly words and passed off on the innocent and helpless choirmaster. This is a whole-hearted church music, simple, direct, sincere, severe. It is recommended to all choirs, volunteer and professional. (Ditson 1921, 10c)

PHILO A. OTIS: "THE LORD SHALL PRESERVE THEE," an anthem for chorus or quartet, with opening tenor solo which grows into a contralto-tenor duet, thence into a trio, and finally into full chorus or quartet. The theme is contrapuntally developed to a good degree and makes a work of better than the average texture. (Summy 1923, 15c)

Tone-Production for Choristers

ARTHUR L. MANCHESTER

Lesson III.

THE instruction and exercises of the two preceding lessons should be chrystalized into the following fundamental principles:

The psychology of singing is practically the same as that of speech. Except that it is used with more sustained power, the breath furnishes the motive power just as it does in speech.

Physical effort is located where breath action takes place, namely at the intercostal muscles. This effort must never be so great as to produce strain or rigidity.

The tone flows to the lips and teeth, resting on the breath and finding its firm support at the ribs, which must be free from stiffness.

The inside of the mouth, including the hard and soft palate must be free from muscular activity, the throat expanded, the tongue relaxed and the jaw hanging loosely.

All thought of MAKING tone in the throat should be eliminated. It must be breathed out.

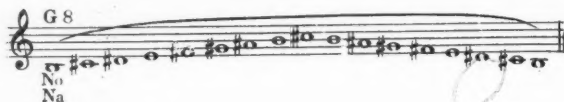
The mind must be alert to perceive and interpret sensations.

With these principles in mind, use the succeeding exercises.



Before singing exercise G7 have the word "no" spoken, pitching the voice at B-flat or C. Call attention to the passivity of the muscles of the mouth, tongue and throat, and to the forwardness of the voice as the word sounds at the lips. Emphasize the fact that this forwardness is natural, no mental effort being made to secure it, and that the throat feels expanded. Note also that the voice is resonant without effort to make it loud. Then have the "no" sung to the scale. Conditions should be exactly the same as when the word was spoken. Have the mind concentrated on this point, setting itself to prevent any hardening of the roof of the mouth and lifting of the soft palate, stiffening and drawing back the tongue and setting the jaw, as the higher tones are sung. To accomplish this control of conditions in the mouth, a firm effort of the will must be made, and it will be found that the increased demand for support for the higher tones must come from the intercostal muscles. The sensation of this support will be similar to that felt when one blows at an object moving slowly away keeping the breath touching the object steadily as it moves farther away. To test this sensation ask the singers to blow at the baton, or a pencil,

as it is held before them and slowly moved further from them. Have them note the sensation of pressure at the lips and the gently increasing movement at the ribs. The higher tones of the scale should be supported in this way and not by a contraction of throat and push of the tongue. When "no" and "na" can be sung with these conditions maintained in the mouth



and the higher tones of the scale continue forward and resonant, repeat the exercise on scales beginning on tones a half-step higher. It will be well to exercise altos and basses together and separately, and the tenors and sopranos together and separately. No voice should be carried higher than all tones can be produced with ease. When a series of scales can be sung to these words easily, use the next exercise, sustaining the vowel "o" and maintaining conditions as in previous exercises. The difference here will be that the breath must flow steadily after the first attack, the lips remaining rounded, the jaw hanging loose. It will be found that the lips have a tendency to stiffen and lose their rounded shape, the "o" being formed further back with an accompanying contraction of the throat. This should be avoided. In singing "na" a tendency to lift the palate will develop; prevent it.

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PHOTOPLAYING

MONTVILLE MORRIS HANSFORD

Contributing Editor

Our Friend the Audience

EMIL BREITENFELD

IT WAS John Kendrick Bangs, if I am not mistaken, who told the story of how during a lecture tour he tried one night without success to get a laugh, or a smile, or even the slightest sign of appreciation, out of a venerable old gray-haired gentleman in the first row of the audience; how his funniest jokes fell absolutely flat as far as this party was concerned, and how he worked, and struggled and perspired, all to no effect, only to discover after the lecture that the man was totally deaf.

We have considered the pictures, we have considered the music, the organ, the organist and the cue-sheet, and I for one am beginning to think that perhaps Bangs had nothing on us. Is it possible that most of the trouble lies out in front? Is there a chance that our best-intentioned efforts are falling on ears that are musically and artistically deaf?

Playing in a theater day after day we get to know the nature of an audience. And that there is such a thing, remaining constant and apparently governed by well-regulated laws, I have become convinced. I didn't believe it at first. For I reasoned that no two audiences could possibly be alike.

"Look here," I said to myself, "no one that was here Monday night is going to come again Tuesday night to see the same show. We therefore have a brand new deal. All those people that were in here Monday, laughing or not laughing, applauding or remaining silent—they have all gone home. This is an entirely new bunch—no two alike. Why should they react the same way?"

Well, I don't know why. But I know

that they do. If there is a laugh at a certain spot on Monday there will be one on Tuesday, Wednesday and all through the week. If a certain bit of comedy falls flat at one performance it will fall flat at every performance. If a singer gets an encore in one show, he will get one at every show. In fact this is so well established in the minds of managers and showmen, and their programs rely on it to such an extent that I am laying myself open to ridicule for solemnly announcing as a discovery something which in the show business has long been established and accepted as axiomatic. For that audiences are not only the same but that THE audience as such may almost be regarded as the same, coming back night after night to go through the same antics as though they had been rehearsed, is the foundation of the showmanship of many a manager. Not only will they applaud the "PROLOGUE" from Pagliacci all through the week, but you can bring it back again some other week, and again and again, and they will always applaud it, and always the same way. You'd think they'd get tired of it, but they don't. You'd think they'd get tired of a man abusing a dog, or a woman, or a horse, and another man coming along and knocking him down for it, but they don't. On the contrary, you just dare try giving them something else and see what happens. Have a character suggest that because one man can knock another man down doesn't make it right. Just try hinting that in real life it is just barely possible that the man who is right may not be able to knock the other down. Your show will be flop.

Sitting thus day after day with my back

to an audience which always appears to be the same I sometimes have the uncanny feeling that they are in fact the same—that it is not a collection of people who have wandered into the theater for this particular show, but that it is a composite person, with a thousand heads and two thousand arms who inhabits the theater, waking up during the afternoons and evenings and then going to sleep till the next day. The thing that makes this idea most life-like to me is a very simple thing—a laugh. Or rather, you wouldn't call it a laugh—it is more like a cackle. It is a woman's cackle, and in the early days I used to think it belonged to some particular woman in town—a young girl rather—she used to come in with a sailor; in fact I think there were two girls and two sailors, and they both cackled the same way. But I have got over that idea, because it is so often I have heard that cackle that I know it can't be any one woman, if only for the reason that there wouldn't be nearly enough sailors. No, it is the peculiarly characteristic laugh of the thousand-headed creature—the audience.

You will not necessarily hear this cackle when there is something funny on the screen. On the contrary, it comes more often when there is something which is not meant to be funny at all, but is merely strange or incongruous. There are hundreds of examples, but the best one, perhaps is "The Faun."* That was one long string of cackles. If ever a picture violated all the rules of what a movie ought to be according to the commandments of Bill Hart, that was it. It was all wet. In the first place it contained a poetic idea—conceived by the playwright who wrote "Kismet" and "My Lady's Dress"—involving the personification of the forces of nature in the form of a mythical demi-god, Pan. This was way off the well-beaten track of the rich man about to force the poor girl to marry him, getting her in a vicious cabaret scene and finally locking her and himself in a private room; where is the hero? Ah, here he comes crashing in through the window in the nick of time. Had the Faun done that much might have been forgiven. But the poor boob did nothing but prance around in a leopard skin, and of course, to the audience he was nothing but a man prancing around in a leopard skin, which is a ridiculous thing for a man to do. Hence, cackle.

So far, this article, making due allowance

for its shortcomings, might just as well have been written by George Jean Nathan, for all it has to do with us organists. (Audience, reading over our shoulder, suggests that this should read "we organists.") But the Faun brings me to my point (oh yes, I have one) which is that if they will cackle at Knoblauch's drama, they will cackle at Henry Hadley's "ATONEMENT OF PAN" which goes with it, to say nothing of L'APRES-MIDI D'UN FAUN, and that is where we come in. Because, there are organists, who might have been the sailors with whom the girls came in, only for the fact that they played the piano in a cafe in early youth, and they are not going to bother with Hadley or Debussy either. They are going to stick to "I LOVE YOU TRULY" and who is going to cackle at them, elegant players that they are? They play the organ swell, and anyone that doesn't like it is just jealous.

It is the audience who decides. The theaters must please them and the organist must please them. With this rule it is absurd to quarrel. And I am not quarreling with it, strange as it may seem. On the contrary, I am holding out a message of hope and cheer. They are not hard to please. Let's find out what they want and give it to them. And in order to find out what they want let's study them a bit. And that's what I'm trying to do in this learned treatise. Putting aside all ideas of our own as to what is what in music, let's analyze these cackles before we go any farther. It's lots of fun really.

There was a "Leather Pushers" comedy in which Denny disguised himself, by means of spectacles and a flowing tie, as a Poet—a funny idea, for what could be more ridiculous than a poet? Now, one of the subtitles had a gleam of humor in it. It was this: (a prize fighter speaking) "I'll knock this Poe for a row of ravens." But nobody laughed at that. The connection between poet, Poe, and ravens was far too subtle. Further on the supposed poet wrote a couplet and this was it:

"Raspberry raspberry raspberry pie,
I'll eat raspberries till I die."

This was recognized to be funny, in the first place, because it was poetry and in the second place because—well, anyway, they laughed heartily. I wish I had time to make up a table showing the "Topics of the Day" which were laughed at and those which weren't. It would make a wonderful

barometer for a theater organist to hang up in his room to aid him in discovering why the "SEXTET" from Lucia is a great classic whereas a Mendelssohn organ SONATA is only an exercise and anyway much too loud.

Jack London's "The Call of the Wild" taught me lots more about the audience, or rather confirmed what is becoming settled conviction as far as I am concerned.

In our theater, the picture was preceded by the personal appearance of a German police dog—who had been through the war and who picked up the cigarettes and put them down again and picked up the hat and all that sort of thing. Early in the week the trainer who exhibited him carried a dog-whip. He told me that the dog wouldn't perform unless he knew that he'd get walloped if he didn't.

After all, who of us are any different? Would we perform if we didn't have to get that pay check with which to pay the rent and buy the food? Anyway, the trainer proved it one day. The dog was very reluctant on the stage and practically refused to do some of the tricks. One would almost suppose that he didn't know how to do them. But immediately thereafter the trainer got him outside in the alleyway, where there was no audience, and you ought to see old German police dog hump himself. He knew then, that if he didn't work he'd get walloped, so he worked, and he worked fast. Now the dog in the picture (if the trainer was right) worked the same way. And yet the whole idea of the picture—that is, the idea which made the biggest hit with the audience—was that the vill—the bad man would beat up the dog and the hero would come along and knock him down for it. They applauded that. —As I said, early in the week the trainer carried a whip on the stage and once he snapped it rather viciously. Audience responded to a man—they hissed, loudly and emphatically. So the rest of the week there was no whip, but only pats on the head—till they got outside. But will the audience think that far? Will they say, we don't like to have dogs whipped, therefore we should not approve of dog pictures? Will they? Any bright little boy or girl may answer.

Corollary: this organist is playing, from memory, a "SYMPHONY" by Edward Shippen Barnes, which shows he is a trained musician and organist. The other is play-

*The picture was re-named "The Marriage Maker."

ing "THE WEST, A NEST, AND YOU" with colored slides, which shows that he is a song-plugger. Which one gets the big hand?

Jack London had an original idea in that book—of how dogs after all are nothing but wild animals, wolves perhaps, who have become civilized by contact with man, and that if circumstances are strong enough a dog may well become a wolf again. But the audience has its own idea of a dog picture, which is this: A man hits a dog with a whip. Another man knocks down the first man and takes the dog away from him. Later, the first man comes in the dead of night to beat up the second man in his cabin. The dog jumps in through the window and rescues the second man. The enthusiasm will vary in proportion to the difficulties the dog has to overcome. To have him come in to the rescue any way it all is perfectly satisfactory, but to have him bite through his rope, or drag the rope and log with him, or go right through the window glass and all, is so much better.

As luck would have it, these incidents take place in "The Call of the Wild". Of course, they are only incidental to the main idea, which is, that after his master dies, the dog, having no other place to go, sticks around with the wolves. But, as I said, this was a new idea to friend audience. As a result we had wild tumult and excitement, cheers almost, while the dog was going to his master's rescue, and then deadly silence when Jack London went back on them and had the villain (for the love of Mike don't spell it villian) actually KILL the dog's master. I feel in my heart that they expected up to the last that the guy was only stunned and not killed. They must have felt foolish to find their applause for the dog's heroism all wasted. If this picture is not the success it ought to be, there's your answer. Jack London should have taken lessons in movie writing from the man who wrote "The Silent Call" where the dog unties the girl and in fact does everything but pronounce the blessing over the hero and heroine. Jack London died too soon.

Bill Hart never makes mistakes like that. He makes other mistakes, it is true. But they can never be ridiculous enough to appear so to friend audience. Take "Wild Bill Hickock" for instance. There is a scene where Bill has just killed about fourteen of a gang of robbers and is struggling with the last. The two of them finally col-

lapse, side by side on a river bank, both thinking they are going to die. Each says good-bye to the other. "What is your name?" gasps the vill—the bad man. "Bill Hickock," gasps Bill. "They sure raise fighting men where you come from," says the other. "I'm going to call you Wild Bill Hickock." A moment later, with the last words, "Good-bye, Wild Bill," he dies. Nobody else there but just those two. The next title informs us that "The name Wild Bill swept the country."

Take your time. I don't expect you to get it all at once. Just think it over.

Personally, I think it's Hart's masterpiece, and that's high praise. All through this picture I got that same sense of that peculiar mixed-up topsy-turvy reaction on the part of the audience that I referred to in connection with the trained dog.

The idea, I mean, of apparently endorsing something with enthusiasm when a little thought would show that the picture in reality stands for the very opposite. To friend audience it is all simple enough. Bill Hart stands for all that is praiseworthy—honest rugged manliness, courage, modesty, defense of woman kind, justice, patriotism—every darn good thing you can think of. It's as safe a bet as the American flag. In fact, when Bill's picture is shown at the start of the film he gets a rousing good hand—because presumably he stands for those things.

And then all through the picture he is nothing more or less than the apostle of brute force. Bill is right—the other man is wrong—therefore the other man gets beaten up, knocked down and finally shot to death. No amount of stupidity will dim

this glamour of heroism. For instance, towards the end of the picture Bill thinks he is going blind. He calls Jane, the girl who is in love with him (a dance hall girl, but their friendship is purely Platonic, as Bill, of course, is Pure) and asks her to step outside with him. He asks her then to walk away from him slowly a step at a time. Then he stops her when he finds she is "just a blur." This was his test to discover whether in fact he was really going blind.

Again, you have to ponder this a bit. Why the girl? Why couldn't he have walked backward from a post, a barn door, a mule—anything? Why, he *HAD* to have the girl so that this Big Strong Man who kept his grief to himself could tell her he was going blind in the most dramatic way possible. But do they cackle at this? Does this brand him to friend audience as a Grade A prime to middling idiot? (Answer will be published in the next issue.)

We see Bill standing in the middle of the street fighting twenty vill—bad men by shooting twelve shots a second out of two pistols, one in each hand. Nothing of course touches him. Next title: "Such courage! One against twenty."

And on the same program is a comedy in which a clown actually *does* risk his neck by falling out of windows, out of runaway mule wagons—in all sorts of real ways, throwing his body around as though it were a meal sack—a "Mermaid" comedy to the tune of jazz.

If you ever get discouraged with your job, cheer up and think of John Kendrick Bangs trying to make a deaf man laugh at some of the best humor ever concocted in America.

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Mr. Francis Richter

MARTHA B. REYNOLDS

FRANCIS RICHTER has never seen a moving thing in his life, yet he is bringing happiness and inspiration to the lives of thousands through his interpretation of the moving pictures. Today he is one of the few blind organists in theaters in America.

Entering the large theater in Portland, Oregon, the visitor is at once aware of the unusual music that accompanies the picture, a perfect reflection of every detail of the acting. A steamboat whistle, a dog's bark, the soft murmuring of a waterfall, or the roar of a storm at sea, is instantly brought to the ears of the audience. And all this is done not by ordinary mechanical parts of the big organ, but is woven through themes of the masters—Tchaikowsky, motives of Wagner, themes from a Beethoven symphony, or a blending of the strange chords of modern harmony. The effect is always that of a refined orchestra rather than an organ.

Blind from birth, Mr. Richter has found expression for his emotions through the keys of the piano or organ. Study with the greatest teachers in America and Europe has developed his mind. Beautiful poems in music have taken form on his manuscript paper, even to a complete symphony for full orchestra that has been produced in concert. Many successful concert players and composers, who are now holding positions of prominence, gained from Mr. Richter their most helpful instruction.

For over thirty years a devoted father and mother supplied his physical contact with the world. The father, a violinist in a symphony and also a theater orchestra, made every effort to give his son the musical training to prepare him for the concert field. The mother was constantly with him as guide and protector.

One evening after the orchestra rehearsal the father was found dead in his chair at home. But now the mother assumed all the cares of protector. A year later, at Christmas time, friends were making merry at a feast when Mrs. Richter was seized with pneumonia, and passed away in a few days. It now truly seemed that all the light had gone out.

But the ways of the Great Protector never

fail. On a journey east to visit relatives he renewed acquaintance with a girl friend of childhood days and returned west with his bride. In the lives of many great men the silent part but none the less powerful is played by the woman.



MR. FRANCIS RICHTER

Who in spite of total blindness has achieved distinction as a theater organist

So now Mr. Richter's never-failing companion supplies all his needs. Her early morning hours are spent in care of the modest home, which is always orderly and immaculate. But from noontime until nearly midnight you will see her seated at her husband's side at the theater organ. Each week when a new picture is ready a preview is given, at which Mrs. Richter tells her husband the complete story as it is thrown on the screen. At the same time he takes notes on his Braille typewriter, having ten or more closely written pages of memoranda. Calling to his use all the music in his mind's art gallery, he is prepared for the film. Quietly at his side his wife reads the cues, and the organist never misses a second in the music setting.

Many times seated by Mrs. Richter you will see some small boy whose eyes deny

him the joy of the screen pictures, but to whom the story is living through her lips. One day an unusual experience was enjoyed by several scores of friends when an entirely unfamiliar picture was given an advance showing. It was "The Merry Go Round." All that Mr. Richter had to assist him was the knowledge that the story was laid in Vienna. Having been a pupil of Leschetitsky for several months in that city, the atmosphere was easily produced, and the audience was charmed with the setting that was given on the organ.

"How did you come to play in a theater?" I asked. "Well," said Mr. Richter, "my ambition has always been to become a concert player. Having been constantly in touch with my father in the theater orchestra I always think music orchestrally. I had it in my mind for two or three years to apply this experience to the pictures."

Mr. Richter's never-failing sunny disposition is like a ray of sunshine. When a friend takes his hand or calls him to his 'phone his cheerful response is, "Oh good."

"Do you mind if I write about you?" I inquired. "My, no!" he answered. "Tell all the other blind boys, and it may give them courage. I hope it will help many."

Current Jazz Digest

H. L. B.

DE SYLVIA: "ARCADY." It is lamentable that when a composer writes such a good chorus as this number has, he slaps a verse in front of it that is as poor as possible. In this case, however, the chorus nearly offsets the poor verse with its pretty melody. (Feist)

EDWARDS: "IF MY HEART BELONGED TO SOMEBODY ELSE" has a pretty melody in verse and chorus, accompanied by a 3-4 rhythm that makes it delightful. It could easily be used to "fill in" in the theater. (Waterson-Berlin-Snyder)

FREEMAN-MESSENHEIMER: "WHEN ROMANCE WAKES" is the theme song for the motion picture, "Black Oxen." Its pretty melody, and dreamy swing make it desirable for theater work. (Waterson-Berlin-Snyder)

HALL-GEISE: "BLUE ISLAND BLUES," a "blues" number that carries a rather oriental melody, accompanied by minor harmony in spots, that makes it a good number for dance hall or oriental scenes. (Waterson-Berlin-Snyder)

HARLING: "MOONLIGHT LANE," the verse of this waltz, written in the reverie style, leads to a winning chorus of good 3-4 rhythm supporting an excellent melody. Numbers such as these are a great help in neutral scenes. (Waterson-Berlin-Snyder)

HENDERSON: "I WONDER WHO'S DANCING WITH YOU TONIGHT," a foxtrot of the ballad type. A pretty melody is carried along with a good swing. (Remick)

KALMAR-RUBY: "DOING THE TOWN," a good foxtrot that has to make up its melody in the verse, a series of triplets. The chorus has a good swing coupled with an ordinary melody. This could be used successfully in neutral scenes. (Waterson-Berlin-Snyder)

KALMAR-RUBY: "HONDURAS" is a fine foxtrot that could be used with great success in Hawaiian scenes. The Hawaiian effect is carried out by introducing grace notes in the bass to accompany a melody of the type that the island is said to have. (Waterson-Berlin-Snyder)

KOEHLER-MAGINE: "DREAMY MELODY," one of the finest waltzes written since that huge success, "THREE O'CLOCK IN THE MORNING." The verse and chorus both show an unusual amount of inspiration behind them. Throughout the whole number, a wonderful melody is made doubly beautiful by the accompanying harmonies. This is especially recommended for theater work. (Remick)

MALOTTE: "BRING BACK THAT OLD FASHIONED WALTZ." Here is another waltz that we recommend because of its inspiration and the way it is handled. The melody is lovely and the harmony and swing add to its beauty. (Remick)

MARSHALL-EGAN: "SOMEBODY'S WRONG," a vivacious foxtrot from beginning to end. A good melody, unique harmony, compounded with its snap, make it an exceptional number. (Remick)

PATTEN: "WHY DON'T MY DREAMS COME TRUE," an exceptionally pretty waltz, both verse and chorus being melodies. In the chorus, the left and right hands alternate in carrying the melody, which adds to its attractiveness. (Metro)

POLLACK: "MIDNIGHT ROSE," a rather excellent foxtrot with a good melody throughout. Chimes are introduced in the verse, and an echo effect is gained from certain parts of the chorus. This number is easily adapted and will be useful to the theater organist. (Witmark)

Critiques

Krumgold's "Our Hospitality"

IT IS sometimes difficult to tell a good picture from a bad one—when a good organist is playing it. The recent Buster Keaton pictures have not, with one exception, greatly interested me; but the newest one, "Our Hospitality," impressed me as one of the most delightful pictures of the season, and there seemed to be a few new tricks of the trade, and certainly some daring incidents unless picture makers can fool the eye better than I think they can. It's a picture worth paying to see.

The opening scene shows the inside of a mountain cabin, peaceful enough, but at once the title introduces the idea of trouble, and the organ anticipated it with storm noises, such as Mr. Hope-Jones knew well how to invent. And immediately the next scene showed a storm and rain in abundance; anticipation in this case worked well. The storm scene was a long one, and for the whole affair storm noises were used, not too loud; no melodies were introduced till the storm died away. And when the music did begin, it entered very mildly without upsetting the story of the picture, working up from pianissimo and slow tempo, to the usual speed and power.

Keaton sets out on a prehistoric train to go back from the City to his old estate in the mountains. The railroad track is the bumpiest thing ever made, and the engine so primitive that it later goes off the track and runs down the road without the passengers' becoming the wiser for a while, and then when they scramble out and look under the train for the rails, there is a roar from the audience. For the bumpy start Mr. Krumgold used a bumpy organ between heavy pedal and heavy manual, in dialogue fashion—almost giving the audience the sensation of the lurching train.

Finally Keaton lands in the mountain village and right off the bat he meets his old but unrecognized feudal enemy, making himself known innocently enough. The enemy with all the grace in the world starts to personally conduct Keaton down the road to his

old home, but the journey is interrupted at every corner store while Keaton waits sweetly outside and the friendly enemy rushes in to see if he can buy, borrow, or steal a gun; each time he fails to find a gun, and the march goes supinely on. Mr. Krumgold used an ideal march theme, one of the gentlest, kindest, and sweetest little innocent marches ever known, and he interrupted it each time with the murder motive when his unknown antagonist went in search of the gun. But the way Mr. Krumgold could snap along so sweetly and innocently and delightfully with his little march theme was a supreme work of organ-playing art: I know few organists who could play it in concert as artistically as Mr. Krumgold played it here. I shall refer to this idea a little later.

The murder motive was used throughout; it began as soon as the innocent Keaton announced to his unknown enemy that his name was "McKay." And the play between this sinister theme, which had a joke written into it also, and the sweet little polite march, was superb.

In a later scene the whole enemy family rushes out to shoot at Keaton going down the lane through the woods, one shot at a time. The first shot is fired and misses; Keaton, in the distance, hears the bullet whistling through the woods, and looks interestedly up through the tree-tops to see the bird that makes such a sweet song. Mr. Krumgold here introduced what I considered at the moment, and perhaps still do, the most novel of his inventions: he imitated the whistle of the bullet to perfection. It was extremely pianissimo; I was in the back seat and could just hear that there was a whistling bullet somewhere. It was hardly a piccolo; perhaps a 1' register in the top octave—though I had better not guess at it, leaving it to the reader to figure it out, merely reminding him that the affair was an extreme pianissimo, not a screech but a genuine imitation of the whistle of a bullet. I wish I knew just how it was produced.

All unknowingly Keaton is invited to the enemy's home for dinner, and learns too late the fate that awaits him. But the meal begins with the host sharpening his carving knife preparatory to serving the turkey.

Through the sharpening process Mr. Krumgold played the left-hand and pedal part of a catchy waltz without the melody, keeping this up humorously until the actual carving began, and then he added the melody to it and ran along with his pretty little waltz number.

Instead of using the Register Crescendo for a sforzando Mr. Krumgold got a more artistic effect by using the ordinary shutter crescendo—which, we must admit, on the Wurlitzer is more effective than on any other for theater work. And again he showed his artistic discrimination when using occasional glissandos; instead of an indefinite jumble of composite tone he used a registration that included enough proper flute work to give the glissando the peculiar quality we can best describe as a liquid tone. And anyway the poor actor was landing in a very liquid and deep pool, and somehow Mr. Krumgold's registration fitted exactly as judged by eye and ear rather than by this long process of analysis.

And now to return a moment to an idea suggested earlier. Any man who today in a big city attempts to become a concert organist or a successful church organist is missing one of the most valuable assets of the big cities if he does not visit the theaters of his town until he discovers where the best players are, and then visit those places often enough to learn what the live theater organist who today is an artist, and as great an artist in his way as ever was heard on concert platform. We might even say that, all things considered, there are as many theater organists who have attained the pinnacle of delightful artistry in organ playing for picture accompanying as there are concert organists who have attained an equally high pinnacle of artistry in organ playing for concert platform, and that judged as art, the one is no greater than the other. Though this, again, be heresy to affirm. And, like Gallilei, I reaffirm, It is true, none the less—though I do not expect to be tried by any church authorities for telling this comparatively new truth.

Mr. Krumgold does not always play well. Neither do you; neither do I. Only a machine is supposed to do that, and it varies too. But taking his playing of the march, and the little waltz number, and a few other pieces used in the Keaton picture, we have a perfect legato for the right hand matched by a perfect staccato in the left, pulled to-

gether by the pedal for the finest bit of rhythmic organ playing we can ever hope for—superior to orchestra by far. That legato is a model: smooth, connected perfectly, but yet not the slightest blurr of discord. And the staccato—well, I must admit that only a modern organ can give a staccato of the perfection attained by Mr. Krumgold at his best. Some teachers charge ten, fifteen, twenty dollars a lesson, and are worth it too, for a limited time. A lesson under Mr. Riesenfeld's direction, with Mr. Krumgold at even the Wurlitzer, is worth top price, and costs eighty-five cents at the very most for a three-hour lesson. And when you strike a good picture, you are in luck.

There are organists to whom this advice means nothing, and there are those who, fortunately for the future of the organ recital, and the organist, are ready to try things for themselves—and are not afraid of the new.

Since writing the above, Mr. Krumgold has furnished additional data. The "sweet little march theme" referred to was an improvisation, and if time permits it will be turned into a plate and illustrated here for the reader's benefit. Mr. Krumgold's remarks on various other details are worth printing.

"I improvised a Keaton theme, light and glad-hearted, which I used to introduce him and also in the finishing scenes. 'MY OLD KENTUCKY HOME' was used in the 'vision' when he was dreaming of his old estate, and also when he finally saw his palatial inheritance. 'DIXIE' was used lightly, happily, all-unsuspecting, as he walked down the street with his enemy; for the murder theme I used 'DIXIE' in minor key, using various tonalities.

"My railroad scene was improvised and mixed with Mendelssohn's SPINNING SONG, played bumpily. When they finally got to smooth going (off the tracks) I played it very smoothly.

"For the Times Square 1820 scene I played 'EAST SIDE, WEST SIDE' and always got a laugh, as both the title and the music deceived the audience as to what was coming. For the tunnel episode when they emerged with blackened faces I used 'OLD BLACK JOE,' played broadly; and as the music and film both surprised the audience, it always drew a laugh.

" 'APRIL SHOWERS' for the beginning of the flood always drew a laugh. My knife-

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sharpening theme was improvised—to coincide with the sweep of the knife—on the middle melody of Chopin's FUNERAL MARCH. 'GOOD NIGHT LADIES,' when he tried to escape from the house. 'IN THE GLOAMING,' love theme. 'SWEET ANNIE O'GRADY,' when he appeared in feminine dress. LIGHT CAVALRY, for the escape on the horse; and 'THE OLD GRAY MARE,' very full and broad, till the 'mare' shows himself, then merrily on with it. The sudden change from the hurry used in the train escape, to the OVER THE WAVES waltz as he hit the river always went tremendously. Fastening himself to the log and floating down the river, sudden change to RUSTLES OF SPRING—which was always appreciated, with its burlesque on news reels.

Of course it is manifestly impossible to indicate all the glissandos, pauses, holding of dominants before going to tonic or VI chord to denote the unexpected or deception—sudden changes of key, breaks, etc. My whole idea was to mirror in the music Keaton's feelings, his care-free insouciance. Comedies of the Keaton and Chaplin types are not difficult to play because they have a character with personality. This definite personality of the individual gets him into certain logical incidents and dilemmas. In the slap-stick films there is nothing to play to, no character, no personality, only a certain smart-aleckism which is distasteful."

Reflections

WHEN we have labored all through the whole world to find out where is my wandering boy tonight and my wandering boy suddenly shows up, there is likely to be joy in somebody's heart.

Whether or not the musician is warranted in pulling down through a pianissimo to complete silence and then, at the psychological moment, putting on full organ, orchestra, drums, thunder, trumpets, and Wurlitzer, depends entirely upon the situation. Sometimes it wouldn't hurt, and might even help. Again it would be superlatively obvious and hideous.

In the touching, and rather well-done "miniature," "Among the Missing," this situation comes forcibly, early in the picture. And the orchestra did just that painfully obvious thing: it burst out with a joyous fortissimo. But this was a miniature; it required only fifteen minutes or so for the whole picture. It was a picture of emotions, a picture for thoughtful people, and to treat it with dramatic music was a crime. The artistic accompaniment would have comprised subdued music from start to finish, with crescendos worked up with extreme care, and sforzandos handled most gently. The miniature calls for as artistic a background of music as artist can devise. Everything needs to be pianissimo or piano, with no wild music anywhere, no musical shocks, no outlandish "effects."

This by no means makes the task easier. Rather the more difficult, if anything. For it means that the music by its very spirit must accompany the moods of the picture perfectly, and that without the extraneous aid of photoplaying trickery.

The score under consideration used Tchaikowsky's famous PATHETIQUE FINALE for the tragedy, but ruined it by bursting forth with a forte. True, the picture was on the forte scale. But, also, it had been continuously on forte and fortissimo emotionalism the whole way through. Nothing is worse than the obvious in art, especially in photoplacing.

Biographical

CONTRIB.



MR. BEACH



MR. BENDER



MR. JOYNER

MR. THEODORE G. BEACH was born in New York City. He studied piano with Mme. Bances, pianist, Symphony Orchestra, N. Y. City, and at the Detroit Conservatory of Music, Detroit, Mich. He studied organ with Samuel P. Warren, Grace Church, N. Y. City, and Composition and Form with Prof. A. A. Stanley, University of Mich., Ann Arbor, Mich. He studied Harmony and Counterpoint with Clement R. Gale, Guilman School of Music, New York City, and Instrumentation with John Braham, Boston Symphony Orchestra.

Previous to 1914 he was organist and choirmaster, at St. Thomas' Church, Mamaroneck, N. Y.; St. John's Church, Detroit, Mich.; St. Paul's Church, Yonkers, N. Y.; St. John's Church, Troy, N. Y.; Trinity Church, Watertown, N. Y.; and St. Augustine's Trinity Parish, New York City.

From 1914 to 1923 he was organist at the Nemo Theater, N. Y. City; Academy of Music, N. Y. City; National Theater, Bronx, N. Y.; and Crotona Theater, Bronx, N. Y.

MR. LELAND F. BENDER was born in New Canaan, Conn. He studied organ with R. A. Laslett Smith and Serino Ford and piano with John Hammond and Dr. T.

Tertius Noble. He also took up Harmony for three years.

Mr. Benger has held church positions at Greenwich and New Canaan, Conn., and Newark, N. J. He has played at the Minerva Theater, Pittsburgh, Pa., and the Capitol Theater, McKeesport, Pa. At present he is at the Park Theater, Rockaway Park, N. Y. He has conducted amateur orchestras and local brass bands for more than three years. At one time he gave a public school Summer course in music.

Mr. Benger says his wife is an immense help to him in his work. He believes her ideas of appropriate music and proper enueing are far superior to some of the professional cue sheets sent out.

MR. J. EUGENE JOYNER was born in St. Albans, Vermont. He studied the organ, piano and harmony at Burlington.

Mr. Joyner has played at St. Charles Borromeo Church, Brooklyn, N. Y., St. Columbia's and the Roseville Baptist Church, Newark, N. J., the First Presbyterian Church, Rutheford, N. J. His theater positions include Scenario, Paramount and Forest Hill Theaters, Newark, and Colonial, Orange.

NOTES AND REVIEWS

H. L. B.

News Editor

New Organ Music from Abroad

ROLAND DIGGLE

ONE of the most interesting of the newer organ issues is Basil Harwoods IN AN OLD ABBEY, seven pages of delightful music, to my mind one of Dr. Harwood's most successful compositions despite the fact that it presents very few difficulties for the player, does not demand a large organ, and is easy to listen to. It is published by Novello & Co. and deserves a wide hearing.

Another number of like appeal is A. M. Goodhart's SYMPATHY, published by Augener. Mr. Goodhart, who is one of the mathematical masters at Eton College, has some fifteen to twenty organ compositions published, all of which show first class musicianship; they are especially suitable for church use. This new piece I like very much, and it should become popular; it has also been published for violin and piano, 'cello and piano, and two or three other combinations. It is only three pages in length and presents no difficulties to player or listener.

Most organists have at one time or another played some variations by J. Stuart Archer; he has made this form quite his own and his six or seven published works along these lines are all worth playing. The latest is SIX SHORT VARIATIONS ON AN IRISH AIR, published by Paxton of London. The tune is the traditional tune to which the hymn "At the marriage feast in Cana" is sung in the Decies part of the province of Munster. Personally I do not find the tune very interesting, but Mr. Archer's VARIATIONS are excellent. They are: ANDANTE, DUET, SCHERZINO, FUGHETTA, ROMANCE, and a fine FINALE ALLA TOCCATA. It makes a fine recital number and while not at all

easy is well worth all the work it takes to put it over. Mr. Dupre played his VARIATIONS ON A SCOTT AIR at his English recitals, and I wish he would play this set here in America.

I have enjoyed playing RHAPSODIC VARIATIONS ON TWO CONTRASTED THEMES by Herbert Walton, the organist of Glasgow Cathedral. Mr. Walton who is considered one of the leading recitalists in England is I believe planning a trip to America in the near future; if he comes I hope he plays this number. Here again it is not the themes but what Mr. Walton does with them that makes the number effective; the second and third variations are especially attractive. The piece is of moderate difficulty and is published by Bayley & Ferguson of Glasgow.

There is an ELEGY by C. Becket Williams published by Augener that will prove very useful for such occasions as call for this sort of music; it is, I believe, Mr. Williams' first attempt at organ music. Personally I find it more attractive than his piano music and I hope its success will bring more organ music from his pen.

A few months ago I spoke of some pieces published by the Procure General de Musique Religieuse; I have since been able to secure the remainder of the series and feel sure that American organists will find many of them suitable to their needs. Numbers 9 and 10 are an ASPIRATION RELIGIEUSE and an OFFERTOIRE by A. Cappelletti who is organist of the Cathedral at Rome, Italy. Both are well worth playing and are of only moderate difficulty. Numbers 11 and 12 are GRAND CHOEUR and PASTORALE by Charles DeKoster, organist of Notre-Dame

at Hal, Belgium. The first is a jolly piece of writing suitable for a postlude or recital, and the second a short two-page andante in E minor. Number 13, a TOCCATA by G. Zoller; number 14, a GRAND CHOEUR by A. W. Abdey; and number 15 a PRIERE by H. Beaucamp, call for no special comment; they are good service pieces of no great moment. Number 16 is an ANDANTE AND CANZONA by C. Brooksbank, an English organist; the CANZONA seems to go over well; I have played it a number of times and it takes. The next number of interest is Number 20, an ENTREE DE MARRIAGE by G. Jacob, the organist of Saint Ferdinand des Ternes, Paris. It is an attractive piece of writing, well worth playing. Numbers 21 and 22, a CONSOLATION by P. Krause and a CANTILENE by F. Laurent Rolandez, I like very much, the later especially seems to appeal to the average listener; it is quite Lemareish and I have found that the average audience eats it up. The last four of the series are: MARCH PONTIFICAL by E. Michn, GRAND

CHOEUR by G. Neuville; ELEGIE by E. Sickert; PRIERE by O. Vermeire, all four are well written, interesting pieces, the last being one of my favorites. I may add that the publishers of this series will send a copy of one of these pieces to all American organists who care to send their name and address to Procure Generale, 3 Rue de Mezières, Paris, France. (Don't forget 5-cent postage.)

For those wanting organ music on two staves I would recommend MORCEAUX CHOISIS FOR HARMONIUM by Paul Hassenstein, published by Seyffardts Muziekhandel, Amsterdam. Here is an album containing arrangements of such well known pieces as Guilman's MARCHE FUNEBRE ET CHANT SERAPHIQUE, GRAND CHOEUR ALLA HANDEL, PRIERE ET. BERCEUSE; Widor's ANDANTE SOSTENUTO (third "symphonie") Lemare's SCHERZO (Sonata) and many others. Sixteen well printed pieces that should be a delight to the organist who has to play a reed organ.

New York Offers--

By WALTER E. HARTLEY

Guest Critic to T.A.O. Season 1923-24

Mr. Marcel Dupre

HERE are one organist's reactions to the Dupre recital in Wanamaker's New York Auditorium—to call it a critique would imply an authority he utterly disclaims. Yet it might be stated that most newspaper writeups spent few or no characterizing remarks on his set program, these were all saved for his improvising.

A quotation from a recent issue of THE AMERICAN ORGANIST reads, "Marcel Dupre the organist, almost resents the reputation made by Marcel Dupre, the improviser." He wouldn't have to, if only he would put into the playing of his set numbers that same elixir of life that he puts into the playing of his improvisations. Maybe that's too much to expect of any one human being. To build structurally and harmonically such compositions as he makes before our very ears must "take it out of a man," and likely any organist in such circumstances would

save himself for his supreme achievements.

But—several people left after the first three numbers, and I didn't much blame them. Taking stock of my own feelings there, I felt a little starved, a little disappointed; here was a packed house, the audience largely selected, a famous instrument—what more inspiration could a man ask? Yet he simply did not play any of the first pieces as though he himself were having a good time, nor as though "getting across" to his listeners were on his mind either. He just played them AT us. Technical difficulties! Flaws in memory! They hardly exist for the man—indeed, to all appearances he is under no compulsion to "take his playing to heart." Possibly that is one explanation of the effect produced. One thing did contribute directly to it, again and again in the earlier part of the program he used his swell expression pedals with casual indifference.

This little flaw showed up in his first number, his own composition—it is good organ music—the registration using chimes and harp made it interesting but did not make it any more appealing. The piece as played

did not live up to the expectations aroused by the program notes.

The Franck was restless and rapid except for a few "moltiss .rit." cadences. Where the lefthand sixteenth-note figure comes in against the second appearance of the trio theme, a Tibia or some such stop was used, just for the sixteenth. I question the success of this presentation of a passage that is always difficult of "enunciation." Would an average musical auditor, without program, have guessed that this number was a Pastorale?

The Bach was thoroughly all right—and not much more; it lacked any message, and the prelude could have carried one. One of the characteristics of this FUGUE lies in its many reiterated notes, which make an attractive contrast against a legato counterpoint: Dupre took it all in detached style, which, for me, robbed it of some of its effectiveness. Wanamaker Auditorium, full to capacity, is not troubled with over-resonance or reverberation or whatever blurs tones, so this was simply the way Dupre does it, or did it.

Next the Schumann CANON in B minor—and he injected new interest into the piece and into the audience. It was taken a trifle slower than usually played, very crisply for the most part, and the registration was unique with sixteen foot for both manuals, a Fagotto or similar reed in the left hand. The effect stopped just short of the grotesque and was most interesting.

His VARIATIONS are a fine piece—difficult enough toward the last. The old French theme is splendid; it is handled in classical fashion as to structure but in modern fashion as to treatment of each variation. The registration was much of it thoroughly French. I believe the composition has come to stay. And Dupre "melted" into the playing of it as in no previous number.

Then the Improvisations: from this point on he had his audience—and they were thrilled not very much by the spectacular side of it but a very great deal by the genuine music and galvanizing playing of it. It was genuinely superb—and nobody but Dupre could have done it. The Prelude reached a climax of appeal along with the climax in structure and in tone power that was irresistible. Almost the same words might be used for Chorale and Fugue. The themes chosen were first E minor, second G major, and a Fugue theme that had a couple of very familiar and very grateful old friends in the shape of two short phrases tucked in with the rest—yet Dupre didn't handle them in hackneyed dry-dust style at all. And there was a crowning Allegro presentation of the theme to close the Fugue that stirred the audience nearly to the yelling point. Then he finally did his own THIRD PRELUDE for encore. You can say almost any superlative thing you want to about the improvisations and be safe. I don't ask for my music to have and to be any more than THEY were to me in artistic content.

Pen-Points

UNDER this caption we shall undertake to publish from time to time brief items culled from correspondence and other sources. We hope the reason will be apparent before the end of the present column is reached.—THE EDITORS

"I attended an organ excital and listened to a dry as dust program. All heavy stuff excepting one piece, and when he played that number I sat up and sniffed, to drink in the Yankee atmosphere. I can tell you that I was not the only one who sat up and sniffed. Some time I will express my views on playing stuff that bores and puts the audience into a state of slumber."—W.R.

"I have just read the latest copy of T.A.O. and it hits the spot with me. Your ideas, as expressed in your writings, are the most common-sense and practical I have ever read. I heartily agree with you when you say 'after all, the Bach program idea is good theoretically but a great disappointment.' Bach et al are all right and are great music, theoretically; but I have never yet seen an organist convince an average church congregation that Bach and Co. were a very great firm."—C.W.W.

"He was a Guilmant pupil, but he plays with about as much 'pep' as molasses at 20° below zero."

"My wife and I nearly 'busted' when I read aloud to her the article on the — service. For heaven's sake, man, when you have a ritualistic service written up, get someone to do it who knows the terminology of the church, for otherwise it makes the description nothing short of ridiculous. You certainly would not think of having anyone write up an organ recital who knew nothing about organs or music. And I enjoy and admire the magazine just as much as ever, but please don't let this happen again." (Why not? We can make a cat-and-dog fight seem sublime if we use the proper terminology in telling about it. If an organ recital or a church service won't stand plain, common description without making us wince, isn't there something wrong with the recital or the service? And since we must minister to the uneducated public in our recital, why cannot we learn the most from the honest opinions of those who do not know anything about organs and organ music rather than from those who do or think they do?)

"Played a solo twice a day here at the theater last week. Used excerpts from Widor's *FOURTH SONATA*—a bit of the first movement to open, then the *ANDANTE*, *SCHERZO*, and the last page of the *FINALE* with a pedal cadenza. This is the first real organ music they have heard in the theater and it went over big. The organ is a 3-45 Austin, good, big full organ. This is an undeveloped field for an organist—many pupils come from towns quite distant every two weeks for instruction. The Guild has a Chapter here but there are no academic members, not even an A.A.G.O." (Showing what one theater organist is doing with his unusual opportunities and unusual personal equipment—he is a musician of fine attainments.)

"While practising on the new unit this morning I was mighty glad that the Chrysoglot was located not only on the Great but on the Accomp. as well, and that the Tibia was in readiness on the Accomp. as well as on the Great. Otherwise I should have been obliged to change my entire registration to accommodate the number being played. Was not the process, then, one of mechanism?"

"I'm afraid I have pretty strong ideas about units—for an organ salesman. And incidentally, I'd get fired if I sold a unit to a church."

"Listen," he said, "I haven't a cent in the world and I don't care a thing about seeing the picture, but I would love to sit inside just a few minutes and listen to the music." The doorman consulted the manager, and the manager did exactly what you would have done under the same circumstances! George Lee Hamrick never received a finer compliment than that." (Reprinted from the Arcade Theater bulletin, telling of a man in shabby clothes who had apparently seen better days, who longed for a little of the music of Mr. Hamrick, organist of the Arcade.)

"However, we are prepared to build these, and in fact anything else when it is wanted. I have not heard of anything in the organ line that we are not prepared to produce when there is a demand for it."

"Mr. — arrived at 2 p. m. and after an interesting social and other topical discussion with the pastor, he took to the organ bench and proceeded with his rehearsal of the program in unique fashion. The only evidence of anything written in front of him on the music rack was the printed program, while his reviewing of the numbers was just in snatches of the different compositions and appeared more like an improvisation than practise for a recital."

"In line with your remarks regarding Organ Recital programs you may be interested to know that for this particular program I had an audience of over a thousand people. While some of the pieces on the program are not the greatest music in the world, yet those attending received something from them and at the same time heard at least one good piece of music—Lohengrin. To say nothing of the fact that they discovered that the Organ is a musical instrument. Is not this worth while? I believe so. It is interesting to note that the entire program was selected by the audience, chosen from several hundred requests—so there is some sign of musical intelligence in the community."—Charles Raymond Cronham

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Repertoire and Review

With Special Reference to the Needs of the Average Organist

M. ENRICO BOSSI

SCENES FROM THE LIFE OF ST. FRANCIS
THREE pieces just published in America, and the whole dedicated to Mr. Pietro A. Yon, honorary organist of the Vatican. Each piece is published separately; the engraving is of good character and the publication has an attractive appearance.

FERVOR

TWELVE pages of music, moderately difficult in spots; it opens with consecutive dissonances that are apparently intended to be, as they are, ugly and meaningless. And this dissonant spirit is continued to the last note, with a flattened leading note introduced in the final chord and held there, making a tonic seventh leading over into another key but never getting there. It is obviously a tone picture intended by its composer to represent religious fervor, and though there are many organists who will want to play the piece for their own satisfaction, there are no audiences that can accept it as music, for the aim of music and all art must be beauty and truth, and there is neither beauty nor truth in continued dissonances.

COLLOQUY WITH THE SWALLOWS

ELEVEN pages of more tuneful music, showing some evidences of inspiration, and indulging in dissonances or uninteresting consonances with more satisfactory results. It is slightly imitative, or intended to be, of birds; occasionally there is a touch of genuine beauty—though the touches are so rare as to make the piece, like its predecessor, uninteresting save to professional organists themselves, though perhaps as a suite it could be of use in a church service with the other numbers. It is not difficult; it is well written for the organ and not top-heavy.

BEATITUDE

TEN pages that revert to dissonances wherever possible and avoid musical beauty in so far as is humanly possible. Nevertheless the composer has some things in it that shine through with considerable interest here and there. The poor public will suffer tortures and curse organists should they ever have to sit through a recital with these

things, but church audiences can take anything, and perhaps there may be players here and there able to put these things over with credit to themselves, if not to the composer. There doesn't seem to be much need for music that is scientific and different at the expense of being musical and artistic.

But every man to his own tastes and a work of this proportion and subject by Italy's second-best composer—its first is in America—cannot be ignored by truly professional organists. But there's a wide world of difference between what Bossi has done here and what Yon has done in, for example, his trio SONATA, and from the technical standpoint we must admit that the trio SONATA is a far more impossible thing to write than the ultra-modern splashing of notes under review; and the chief point of contrast is the musicalness of the trio SONATA from beginning to end, and the emptiness of the present writing. The publishers, however, have invested heavily in the production of this unique work, because they have faith in the alertness of the organ profession; let us meet that expectation by acquainting ourselves, but never our concert audiences, with this unexpected suite. (Church \$1.00 for each of the movements separately)

DEZSO D'ANTALFFY

FESTA BUCOLICA

IN the style of a toccata, but with sufficient individuality of flavor to make it acceptable as picturing Rural Merrymaking in Austria, as the Composer's sub-title and nation-



ality would seem to suggest. Our illustration shows the opening measures and gives a fair idea of the thematic content and structure of the piece. In the middle he calls for semiquavers in the pedal against solid chord manual work, which makes interesting work for an organist. On the twelfth page he introduces a chorale, mod-

erato e religioso. On the twenty-first he uses this chorale mood for the right hand against which the left plays the semiquavers. And on the twenty-fourth he winds up fortissimo. In the mean time he has been playing musically with his toccata theme, twisting it here and there, into this and that harmonic mode, up and down emotionally, and all the while maintaining the rather distinct Austrian Rural Merry-making flavor. It is an example of serious writing in rather extended form without resorting to the sonata.

For the church it can be used perhaps as a prelude for a festival service, but it is doubtful if it can be used in any other capacity. On the recital program it can be used as the finale with effectiveness. Its greatest use will be to tone up an organist's fingers and keep him awake.

For the screen it will serve admirably for pictures dealing with the life and customs of foreign peoples in rural districts, or urban too for that matter; it is valuable for its distinctively national flavor. (Schirmer \$1.50)

J. FRANK FRYSSINGER

RETROSPECTION

A MELODY from the pen of one of America's melody writers for the organ. Our illustration shows the second staff where the main melody begins after an introduction of four quite original measures wherein the chimes are not specified but can be used



with good effect. Later in the piece the chimes are specified and can be used with effectiveness exactly as written by the composer. The melody as it first appears — a good melody of inspirational qualities that carry over into the accompaniment and make it an essential part of the melody itself — is musical and interesting, and the rhythmic swing carries it along nicely. It is immediately repeated with chimes for the thumb on the Great. The middle section is a tenor melody with an unusual accompaniment. And the recapitulation gives the first melody to the left hand in the contralto register with consecutive thirds in semiquavers in the right

hand above it — which is undoubtedly capable of being made effective with the proper registration; at any rate it is unusual. Too bad the composer did not make use of the motive he uses as an introduction and coda; it has possibilities.

For the church it can be used as morning offertory or for the evening prelude, offertory, or postlude.

In the theater it can well accompany neutral scenes of not too lively and somewhat romantic character; the chimes will make it more interesting, and there is opportunity for the Xylophone also. (Gray 75c)

HARRY BENJAMIN JEPSON

MASQUERADE

ANOTHER of Mr. Jepson's peculiarly individual tone sketches; fifteen pages of music intended for concert organists, the kind of music for the organ that Chopin was drifting towards in his later works for the piano. For characteristic writing it is doubtful if there are many composers the world over who leave their personal stamp as indelibly written on their compositions as does Mr.



Jepson of Yale. Our first illustration shows the second, third, and fourth measures where the character of the piece is fairly well indexed. Mr. Jepson thrives on dissonances and uses them for the production of color in a manner other composers are afraid to



imitate. Our second illustration shows some interesting dissonances on the fifth page — things other organ composers would be afraid to attempt, yet Mr. Jepson gets his results exactly as intended. It might be interesting to discover his method of composition. We can search these fifteen pages from beginning to end and not find, on the surface, anything that looks suspiciously like a melody, though a theme pokes fun at us now and then — and disappears with a suddenness that is startling. Here is a concert caprice that for novelty beats anything

ever imported; we shall see how many organists can play it.

For the church? Theater? A fine solo number for those who can master it; on the concert program it would be supreme—just the thing the recitalist needs to form the connection between himself and his audience. It must go like fire, be as clear as crystal, sparkle with registration as though played on diamonds instead of pipes. (Schirmer 1923, \$1.50)

GEORGE S. SCHULER

CATHEDRAL SUITE

THREE pieces of organ music under one cover, all practical music of the kind that is most useful. There are three movements, each easy to play.

NOCTURNE

This is a pretty melody over the usual syncopated accompaniment, allowing for much rhythmic play, and some beauty of registration. The opening melody is given an under-melody in a later reappearance just before the contrast section is reached; the contrasting materials are unworthy of a Composer who shows as much originality in the other themes.

OFFERTORY

Again we have a melody, over a repeated chord accompaniment, and again it is a fairly good melody, smooth, easy to play and easy to listen to. OFFERTORY is two pages in length.

RECESSIONAL

The finale is described by its title. The theme itself has a good march rhythm and the Composer has tried his hand at some handling of themes, upon which he wisely depends for contrast. There are twelve pages of music in all, nicely printed and nicely bound. The SUITE will be acceptable to most organists, especially to church organists, for whom it is apparently intended. (Forster 1922, \$1.25)

HORACE F. WATLING

MARCHE HEROIQUE

ONE of the publications of the National Institute Edition of the works of British blind composers, also published in Braille Type for blind organists. After a few measures of rather solidly pretentious and insistent introduction the main theme begins with fine virility and nothing commonplace about it. A strong, sturdy, persistent march rhythm that

goes right along and you go with it. There is much need for crisp decisive playing and the piece responds to it wonderfully. The middle movement is good in every way; good writing, good inspiration, good contrast, and good work for the player. The commonplace is avoided both in the style of the march and in the method of thought it employs, and this is carried successfully through even the contrast section, that terror that displays the mediocrity of so many composers. MARCH is neither difficult nor is it easy; it all depends upon the player's ability; for average players it will be easy enough.

For the church service it will make a wonderful prelude for an average or festival service, especially for morning use. On the recital program it might be used and should be accompanied by some information to arouse the audience's interest.

In the theater it will be best adapted to scenes of grandeur and commanding pomp; the trivial mood should be absent; the scene must be the real thing and not cheap. Mr. Watling was born in Norwich, England, in 1880, and is a member of the faculty of Royal Normal College. (Fischer, American representative)

FREDERICK STEVENSON

"MAY-DAY"

A CHORUS for mixed voices with independent accompaniment for four hands on one piano, or two if you have them. The twenty-four pages make merry music from start to finish and the easily added duet accompaniment gives a sparkle that is hard to beat. As an attraction on a concert program it will be a winner. There is a snap and frolic to the opening theme which makes for genuine entertainment, with a touch of humor here and there. The middle section goes from 6-8 rhythm to 4-4 and again the duet accompaniment, easy to add, gives a sparkle that is indispensable to the sum total of pleasure. On the seventeenth page the first theme is restored in 6-8 and off the piece dashes to its brilliant, merry close.

While the notes are easy to sing, and the ranges comfortable enough, the accompaniment is so independent and valuable in itself that the Composer has never used it to support the voices; he expects his singers to be musicianly enough to do their part without crutches. But the good humor and genuine musicalness of the number are suffi-

cient to make the task attractive to singers, and there is little doubt as to their ability to get through it to the end, even though they be, as so many of us have, only volunteer music lovers. The number is recommended to every choirmaster hunting a fine concert number for his annual choir concert. (Ditson 25c)

CUTHBERT HARRIS

FINALE IN A

ONE of the best of things for festival postlude use, or morning prelude, though the publishers class it with their list of postludes. It is comparatively simple, yet sounds more technical than it is. There is no world-startling originality about it, but the Composer has had discretion enough to choose good themes, develop them a little but not too much, and let it go at that. The result is that FINALE is clean-cut, crystal clear, brilliant, and interesting—and besides it is easy to play. The difficult-looking cadenzas are easy for they fall under the fingers as though the two were made to go together, and they give the innocent public the impression that the organist is working. Then there is a big broad hint at a fugue in the middle of it—but the Composer wisely turns it into music instead, and everybody is happy.

It makes an ideal festival prelude or postlude, has soft passages contrasted with loud, shows brilliance, is musical and appealing, and altogether is recommended to every player. On the concert program no postlude on earth has a right to appear.

In the theater it will be easy to adapt to many uses; because of its musical qualities it will be more or less attractive of itself. As a "chaser" it is worthy of use, and if played with plenty of snap it will command respect even in so humble a place. (Schmidt 1924, 60c)

BRUCE STEANE

SIX VOLUNTARIES

FOURTEEN pages of easy organ music in various church styles, nicely engraved. All save the last number depend upon attrac-

tive registration in warm colors to make them win approval, and their brevity seems to suggest that their Composer intends them to be used in the odd places in the service where a set piece of organ music would be too long and too pronounced in character to be appropriate; hence these little numbers, somewhat like improvisations, will be of value to certain organists. They are tuneful little works that have been kept subdued so that sparkling melodies and attractive rhythms shall not intrude on the quiet portions of the church service. (Ditson 1923)

CARL BUSCH

ROMANZA IN F

TRANSCRIPTION by Dr. Orlando A. Mansfield of an appealing melody, nicely arranged to fit the organ without sacrifice of clarity and simple charm. It opens with a brief pedal foretaste of the theme, and then the right hand plays the melody over a very inconspicuous accompaniment that makes use of a counter theme with fine results now and then. This main melody is of strong appeal, but the contrast section is not equal in appealing qualities, though this does not mean that it has no attraction of its own. It is the age-old problem of the composer in trying to invent a contrasting section that will be worth playing—which so many of them are not. Then the third page restores the simple and beautiful melody, and all is joy again.

For the church service it can be used as an offertory or part of a prelude, or perhaps as a postlude when congregations behave themselves. On the concert platform it might be used. Being a transcription may be counted against it, but again it may be a credit, for somebody other than the composer liked it well enough to want it for the organ, and a publisher published it for the same reasons—so we should not be too severe on transcriptions.

In the theater it will make a fine love theme, especially if the slight tinge of pathos in it is taken stock of. Otherwise it will serve for quiet scenes of charm and beauty. (Ditson 1923. 50c)

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Recital Programs

NOTE: Lack of space prevented the inclusion of this column in several issues toward the end of 1923 so that the present column must cover all the programs that have been accumulating for several months; as a consequence we have been able to include only especially selected numbers from each of the programs, and a full program in only a very few instances. Selections for the most part are based on the element of importance for current recital use, though there is some little variance from this. No recitalist, however, has been omitted from the columns for lack of space; at least some selections are used from the recitals of every contributor. Manifestly, there is no interest whatever in knowing that such and such a recitalist used this or that Bach, Mendelssohn, Widor, etc. selection; these works are taken for granted, and as a rule have been eliminated (but not always) from the quotations herewith presented.

FRANK STEWART ADAMS

Suppe — Overture Pique Dame
Kinder — In Moonlight. In Springtime.
Puccini — La Tosca Selections
Cadman — At Dawning
Tchaikowsky — Valse des fleurs
Debussy — Arabesque No. 2
Binding — Merrie England
Wood — Roses of Picardy
Offenbach — Barcarolle

J. FORBES ALLAN

Saint-Saens — Romance
Nevin — Will o' the Wisp
Haydn — 1st. Mvt. Military Sym.
Guilmant — Postlude Nupital

WARREN D. ALLEN

Rogers — Sonata 1
Cole — Fantasie Symphonique
Saint-Saens — The Swan
Nearing — Adobe Mission
Jepson — La Zingara. Cortege.
Yon — L'organo primitivo
G. W. Andrews — Sunset Shadows
Bonnet — Matin provençal
Bingham — Adoration. Roulade.

SAMUEL A. BALDWIN

Baumgartner — Solemn Procession
M. P.A. Martin — Chaconne Bm
Zimmerman — April Song
Yon — Concerto Gregoriano
Frysinger — Retrospection
Yon — Concert Study (No. 1)
Jepson — Les Jongleurs. La Zingara.
Foote — Oriental Sketch
James — Pensee d'Automne
L. W. Moline — Sonata 2
Foote — Christmas

LEON P. BECKWITH

Guilmant — Caprice B-f
Rousseau — Fantaisie Op. 73
Widor — Allegro Cantabile (Son. 5)
Boellmann — Suite Gothique

GEORGE ALBERT BOUCHARD

Dedla — Souvenir
Waldrop — Dance of Water Spirtes
Hadley — Dance of Nymphs
Paldini — Poupee Valsante
Bouchard — In Colonial Days
Paderewski — Minuet
MacDowell — 5 Woodland Sketches
Linding — Rustle of Spring
Whitney — Mouse and Clock
Kinder — Concert Overture G

MRS. J. H. CASSIDY

Russell — Bells of St. Anne. Basket Weaver.
Mrs. J. H. Cassidy — Prelude F. Reverie.
Stewart — Spanish Military March
Jenkins — Night. Dawn.

PALMER CHRISTIAN

Rogers — Concert Overture
Saint-Saens — The Swan
Jepson — Pantomime
Wolstenholme — Allegretto
Sinding — War Rhapsody

A. G. COLBORN

Kroeger — Festal March
V. D. Thompson — Chansonette
Kinder — At Evening
Matthews — Joyous Morning Song
Macdougall — Pedal Study
Colborn — Chorus E-f

OSCAR FRANKLIN COMSTOCK

Schuman — Canon B-m
Svendsen — Romanza
MacMaster — Grand Chorus
Tchaikowsky — Chant Sans Paroles
Beethoven — Adagio Cantabile

JOHN CONNELL

Eastwood Martin — Evensong
Wolstenholme — Question. Answer.
Haydn — Clock Movement
Johnson — Le Sourire
Gounod — March Militaire
Buck — Variations Scottish Airs
Faulkes — Concert Overture E-f
James — Meditation Sainte Clotilde

DR. HARRY E. COOPER

Stoughton — In Fairyland
de Bricqueville — Pedal Etude
Kreiser — Concert Caprice
Rossini — Overture William Tell

FRANK MERRILL CRAM

Macfarlane — Evening Bells Cradle Song
Demarest — Pastoral Suite
Bonnet — Lied des Chrysanthemes. Matin
Provençal.

Bonnet — Poeme du Soir
 Saint-Saens — Nightingale and Rose
 Yon — Sonata Romantica

CHARLES R. CRONHAM

Russell — Bells of St. Anne
 Nevin — Tragedy of Tin Soldier
 Lemare — Andantino
 Nevin — Will o' the Wisp
 Yon — Primitive Organ
 Yon — Christmas in Sicily
 Stoughton — In fairyland
 Frysinger — Nocturne
 Gounod — Funeral March of a Marionet
 Swinnen — Chinoiserie

DR. GEORGE HENRY DAY

Faulkes — Concert Overture E-f
 Dethier — Scherzo
 James — Meditation St. Clotilde
 Lemare — The Bee
 Day — Vesper Chimes

CLARENCE EDDY

Jenkins — Dawn
 Groton — Afterglow
 Boex — Marche Champetre
 Stewart — Processional March
 Wolstenholme — Bohemesque
 James — Meditation Saint Clotilde
 Hadley — Intermezzo

ARTHUR H. EGERTON

The organ as a Reproducer of other Idioms
 Handel — Fixed in his Everlasting Seat
 Schubert — Andante Con Moto (Unfinished Sym.)

Mendelssohn — Canzonetta (Quartet 1)
 Bach — Concerto (Two Violins)
 Arenski — Basso Ostinato
 Debussy — Andante (String Quartet)
 Elgar — Imperial March

LYNNWOOD FARNAM

Dupre — Toccata Ave Maris Stella
 Jepson — Pantoume
 Mulet — Toccata F-sm
 James — Meditation Ste. Clotilde
 Vierre — Scherzetto F-sm
 DeLamarter — Carillon
 Boellmann — Ronde Francaise
 Stoughton — Enchanted Forest

From his English Programs

Barnes — Toccata (First Son.)
 Stebbins — In Summer
 Gale — Sunshine and Shadow
 Yon — Minuetto Antico
 Grace — Prelude on Martyrs
 DeLamarter — Carillon
 DeLamarter — Prelude (Gregorian)
 Wilan — Introduction Passacaglia Fugue

MISS ALICE KNOX FERGUSON

Wagner — Pilgrims Chorus
 Dickinson — Reverie
 Bocherini — Minuet
 Nevin — Song of Sorrow
 Boex — Marche Champetre
 Handel — Cuckoo and Nightingale

GUY C. FILKINS

Stevenson — Vision Fugitive
 Jensen — Romance san paroles
 Frysinger — Liberty March
 Hollins — Evening Rest
 Nevin — Tragedy of a Tin Soldier
 Kroeger — Marche Pittoresque

CHANDLER GOLDTHWAITE

Goldthwaite — Carillon
 Goldthwaite — Zephyrs
 Nevin — Will o' the Wisp
 Widor — Intermezzo (Son. 6)
 Goldthwaite — Cradle Song

FREDERICK W. GOODRICH

Rogers — Sonata Em
 Couperin — Soeur Monique
 Rimsky-Korsakoff — Song of India
 Wilson — As the Sun Sets
 Maxson — Liberty Fantasia

HARRY B. HAAG

Pennsylvania Composers

Maitland — Concert Overture
 Kinder — In Moonlight
 Maxson — Romance C
 Nevin — L'arlequin
 Kinder — Grand Choeur

GEORGE LEE HAMRICK

Boellman — Suite Gothique
 Lord — Fantasia on Southern Air
 Batiste — Pilgrims Song
 Nevin — Sketches of the City
 Rossini — Overture William Tell
 Lemare — To my Mother

MISS HELEN H. HOSKINSON

Biggs — Sunset Meditation
 Nevin — Will o' the Wisp
 Diton — Swing Low Sweet Chariot
 Goodwin — In the Garden

A. LESLIE JACOBS

Coleman — Londonderry Air
 MacFarlane — Evening Bells Cradle Song
 Ward — Scherzo Caprice
 Liadow — Music Box
 Banks — Meditation
 Clokey — Fireside Fancies
 Federlein — Sunset and Evening Bells

EDWIN ARTHUR KRAFT

Hollins — Marche Triumphale
 Mozart — Minuet
 Sanders — Londonderry Air
 Dethier — The Brook
 Rimsky-Korsakoff — Song of India
 Wagner — Overture Tannhauser. Liebestod.
 Holmes — En Mer

NORMAN LANDIS

C. P. E. Bach — Menuett
 Fletcher — Fountain Reverie
 Yon — Sonata Romantica
 Bonnet — Elves
 Lemare — Familiar Melody
 Boellmann — Toccata (Gothique)

JUDSON W. MATHER

Mendelssohn — Overture Ruy Blas

Friml
 Rogers
 Mather

CAD
 Mascag
 Widor
 Mendel

Widor
 Martini
 Tchaik
 Franck
 Dickins
 Dupre

Kroeger
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 Dvorak
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 MacDow
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 Johnston

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 Russell
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 Palmgren
 S. M. Ma

Ragella
 Yon
 Kinder
 Wagner
 Mansfield
 Nevin
 Boccherin
 Yon

R.
 Frysinger
 Dethier
 Bonnet
 MacFarla
 Nevin

Friml — Spring Song

Rogers — Suite No. 1

Mather — Tone Poem Mt. Rainier
FREDERICK C. MAYER

CADET CHAPEL—WEST POINT, N. Y.

Mascagni—Intermezzo Cavalleria Rusticana

Widor — Adagio. Toccata (Son. 5)

Mendelssohn — Triumphal March

HUGH Mc AMIS

Widor — First Movement (Gothique)

Martini — Gavotte

Tchaikowsky — Andante Cantabile

Franck — Piece Heroique

Dickinson — Berceuse

Dupre — Adagiosissimo

CARL F. MUELLER

Kroeger — March Pittoresque

Bonnet — Romance sans Paroles

Stoughton — Tanglewood Tales

Easthope Martin — Evensong

Mason — Cathedral Shadows

Frysinger — Templar's March

MISS MARGUERITE A. SCHEIFELE

Kinder — In Moonlight

Nevin — Will o' the Wisp

Yon — Toccata

Johnston — Evensong

Boex — Marche Champetre

Yon — Italian Rhapsody

JAMES EMORY SCHEIRER

Mozart — Menuett

Archer — Intermezzo

Drdla — Souvenir

Henselt — Etude

Dvorak — Humoresque

MISS MARY BELLE SCHWEND

MacDowell — To a Wild Rose

Sellers — Nymphs

Cole — Fantasia Symphonique

Johnston — Evensong

EDWIN STANLEY SEDER

Widor — Minuetto (Son. 3)

Dupre — Prelude and Fugue Gm

Russell — Bells of St. Anne

Yon — Allegro (Sonata Romantica)

Yon — La Concertina

Palmgren — May Night

S. M. Maitland — Canzonetta

HENRY F. SEIBERT

Ragella — Grace Maestoso Allegro (Son. 1)

Yon — Gesu Bambino

Kinder — Caprice

Wagner — Minister March (Lohengrin)

Mansfield — Concert Scherzo

Nevin — Buone Notte (Day in Venice)

Boccherini — Minuet

Yon — Concert Study No. 2

RAYMOND ALLYN SMITH

Frysinger — Meditation

Dethier — The Brook

Bonnet — Concert Variations

MacFarlane — Spring Song

Nevin — Will o' the Wisp

WILLIAM RILEY SMITH

De Lamarter — Toccato

Yon — Christmas in Sicily

Swinnen — Chinoiserie

Saint-Saens — March Heroique

JOHN WINTER THOMPSON

Ganne — Extase

Cole — Song of Gratitude

McKinley — Cantilena

Claussmann — Offertory Adeste Fideles

Jarnefelt — Berceuse

MISS LOUISE TITCOMB

Bairstow — Evening Song

Stoughton — Chinese Garden

Jenkins — Dawn. Night.

Nevin — Will o' the Wisp

Saint-Saens — The Swan

EVERETT E. TRUETTE

Pupils' Recital

Bach — Toccata and Fugue Dm

Alfred W. G. Peterson

Guilmant — Berceuse

Miss Ruth H. Smith

Franck — Chorale Bm

Rodolphe Pepin

Rheinberger — Vision Df

Gordon F. Gilmore

Bach — Toccata F

Miss Mildred Partridge

Guilmant — Funeral March and Song of
Seraphs

Leland A. Arnold

Hall — Offertoire B-f

Martin C. Jensen

Guilmant — 1st Mvt. Son. 1

Frederick H. Johnson

HOMER P. WHITFORD

Pupils' Recital

Guilmant — Son. 1 1st Mvt.

Mrs. Anna L. Roberts

Dickinson — Reverie

Loring Tillson

Johnston — Resurrection Morn

Mrs. Charles Williams

Guilmant — Invocation

Miss Laura Speece

Bach — Toccata and Fugue Dm

Raymond Conrad

Gounod — Romance (Faust)

Miss Mildred Lalone

Buck — Wedding March

Miss Zillah Holmes

Truette — Vesper Hymn

Miss Ethyl Hutchings

Nevin — Will o' the Wisp

Miss Doris Thorne

Widor — Toccata Son. 5

George M. Wald

WALTER WILD

Bonnet — Lied des Chrysanthemes

Ferrata — Nocturne

Johnson — 1st Mvt. Son. da Camera

Russell — Bells of St. Anne

CARL PAIGE WOOD

Borowski — Sonata 2 C
 Barnes — Chanson
 Baumgartner — Idyll
 d'Antalfy — Sportive Fauns
 Kinder — In Springtime
 M. Andrews — Venetian Idyll
Pupils' Recital
 Bach — Toccata and Fugue Dm
 Talmage Elwell
 Rogers — Intermezzo March (1st Suite)
 Miss Edith Porter
 Borowski — Andante (1st Sonata)
 Yon — Primitive Organ

Miss Viola Humphrey
 Barnes — Andante. Finale. (Suite 4)
 Miss Jessie Mock
 Rheinberger — Vision
 Callaerts — Intermezzo
 Miss Muriel Newcomb
 Boellmann — Gothic Suite
 Miss Sylvia Troeh

PIETRO YON

Yon — Sonata Romantico
 Ungerer — Frere Jacques
 Skilton — American Indian Fantasie
 Boex — Marche Champetre
 Yon — Echo. First Concert Study.

News Record and Notes

Edited by H.L.B.

WIDOR RECITALS AT WANAMAKER'S
 TEN "SYMPHONIES" OF WIDOR GIVEN ALMOST COMPLETE IN THREE RECITALS BY MESSRS.

COURBOIN, DUPRE, AND FARNAM

THE complete series by three artists of such differing personalities was an unusual opportunity of which, I am sorry to have to note, only a very few organists availed themselves. Elderly ladies and gentlemen, with balancing portion of everyday store-runners seemed to constitute the audience.

The first recital by Mr. Courboin was only fairly well attended but the organist seemed to be in his best mood and gave excellent rendering of every movement; the ANDANTE CANTABILE from the Fourth and the ANDANTE from the Second appealing especially to me.

The selections of Mr. Farnam in the second recital, with the exception of the MARCH PONTIFICAIE from the First, and the MARCH from the Third, were not so well known to me, and in very different mood from those of Mr. Courboin. As a new acquaintance the SCHERZO from the Eighth made the most appeal to me and the manner in which it was performed.

The last recital by Mr. Dupre had the largest audience. It is hard to select one outstanding feature. The delightful SCHERZO from the Fourth through itself and its interpreter seemed to bring the high point of enthusiasm. Every movement of the popular Fifth was played in the inimitable style of Mr. Dupre, who rewarded the appreciation of the audience with an improvisation on the charming theme of the ANDANTE from the Second.

Such performances should stimulate a new interest in organ music by organists themselves, but if we are too indifferent to avail ourselves of the opportunity can we wonder that organ playing in general stays in the rut of mediocrity!—ERNEST H. SHEPPARD

PORTLAND, OREGON

AN UNUSUAL SEASON FOR GOOD MUSIC

THE Sunday afternoon Municipal Recitals in the Auditorium have met with much success during the present season. The first 1924 series of fifteen recitals ended Feb. 3rd when the combined choirs of the First Presbyterian Church and St. Mary's Catholic Cathedral gave a splendid performance of Gounod's "ST. CECILIA MASS" in Latin. Mr. Otto T. Wedemeyer directed the performance, with Mr. Frederick W. Goodrich at the console of the Skinner municipal

organ. A performance of "THE SEVEN LAST WORDS" of Dubois is scheduled for Palm Sunday when it is hoped to unite the choirs of St. Mary's, the Central Presbyterian, St. James' English Lutheran, and Trinity Episcopal churches.

The local Chapter of the Guild is working hard to promote interest in organ matters. During the present season the Chapter under the leadership of Dean Frederick W. Goodrich has already given recitals in Sunnyside Congregational and Trinity Episcopal churches, and has recitals scheduled for St. James' English Lutheran, Reed College, and the Municipal Auditorium. Portland is hoping to secure the Pacific Coast Convention of the American Guild of Organists for 1925. The City will be the locale for several big conventions in 1925, notably the Grand Lodge of Elks, the World's Christian Endeavor Societies, and the Biennial of the National Federation of Musical Clubs.

The Portland Symphony Chorus of 200 voices has been added to the Portland Symphony Orchestra. The first concert with chorus, orchestra, and organ, was given in Municipal Auditorium Jan. 30th. A second concert was given Feb. 27th.

Several new organs are projected for Portland in the near future, among them being instruments for the First Christian Church, Temple Beth-Israel, the First Unitarian, and the magnificent Lodge Room of the new million and a quarter dollar Elk's Temple.

—CONTRIB.

GUILMANT ORGAN SCHOOL

DR. CARL CELEBRATES AND IS CELEBRATED

THE ALUMNI Association of the G.O.S. celebrated the birthday of its head master and constant friend by a deluge of birthday cards and tokens which were timed to reach him on his birthday March 2nd. And at the same time Dr. Carl announced a prize of fifty dollars for an organ march to be written by an Alumnus for the 25th anniversary this May. The Association and their guests were entertained by a concert of chamber music Feb. 26th.

INTENSIVE ADVERTISING

PROPOSED BY MR. L. LUBEROFF FOR THE JOINT PARTICIPATION OF ALL ORGAN BUILDERS

THE proposal for joint action by all builders and others interested in the popularizing of the organ,

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especially as an essential to all modern high schools, deserves the serious thought of the profession and all commercial interests. Mr. Luberoff writes:

"I would start such a fund with \$500. if other builders contributed accordingly and commensurate with their position in the field. Such an advertising campaign should be handled by experts, men of high authority, socially and especially politically, who could formulate such methods as will make it standard equipment with all High Schools. I am getting statistics from a commercial building reporting Co. from which I hope to be able to show 5 schools to every church and theater combined. I notice the Hoyt Metal Co., Kinetic Engineering Co., etc. have made and are making attempts in the promotion of sales of organs to schools. What we need to do is to coordinate our efforts in the entire industry. In a city like Philadelphia there are only two high schools that have organs that I know of. One was donated by the President of the Baldwin Locomotive Works an Alumnus, the other was purchased with the subscriptions of the pupils. It would take at least \$100,000. to put this thing across, and big builders should contribute not less than \$10,000. apiece, and I, as a piker and small man, would be willing to start such a fund with \$500. What do you say if we consider something in that direction!"

GREENSBORO COLLEGE

THE music department under Mr. Frank M. Church has scheduled the following musicales for the season:

- Dec. 3, Students' Recital
- Dec. 17, Percy Grainger recital
- Jan. 21, Midwinter Concert
- Jan. 23, Frank M. Church recital
- Feb. 2, Horatio Connell program
- Feb. 4, Student's Recital
- Feb. 15, Frank M. Church recital
- Feb. 18, Faculty Recital
- Feb. 25, Chopin program
- March 21, Annual Bach recital

Mr. Church dedicated the new memorial organ installed by Henry Pilcher's Sons.

CECIL POOLE MEMORIAL

MISS DORA DUCK GIVES A PROGRAM IN MEMORY OF HER PREDECESSOR

A PROGRAM of the church compositions of the late Mr. Cecil Poole (dec. Feb. 23, 1921) former Dean of the Georgia Chapter of the Guild, and for 8 years organist of St. Luke's, Atlanta, was given by Miss Duck Feb. 24th, using the following:

- Processional ("Rock of Ages")
- Venite A-flat
- Jubilate C
- "Blessed is He"
- Three-fold Amen
- Hymn ("Just as I am")
- "O Lamb of God"
- Processional ("Onward Christian soldiers")

GEORGE B. NEVIN PROGRAM

A SERVICE in which the music was written by Mr. Nevin was given by Mr. Warren F. Acker in St. Paul's Church, Allentown, Pa., January 20th, with Mr. and Mrs. Nevin members of the evening congregation of 800; the following works were sung:

- "Jesu, Word of God"
- "Crossing the Bar"
- "Blessed is the Man"
- "In That Day"
- "Now the Day is Over"

Mr. and Mrs. Nevin were guests of Mr. and Mrs. Acker for the day. The evening prelude was Festival Procession by Mr. Nevin's son, Mr. Gordon Balch Nevin.

PERSONAL NOTES

ALLAN BACON of the College of the Pacific, San Jose, is already laying plans for his recital work in the new location when the College moves in September to Stockton, Calif., and has its organ equipment enlarged on its \$25,000. appropriation.

CONSTANTIN BAKALEINIKOFF, one of Los Angeles' most popular conductors, was recently guest conductor for the Circle Theater, Indianapolis.

ARTHUR BIRD, American organist and composer long resident in Berlin, died there last December.

G. HAROLD BROWN of Port Huron, Mich., is rejoicing in the advent of a little lady via the stork route.

THOMAS A. EDISON was the honor guest of the motion picture industry at the Ritz-Carlton, New York, where the celebration of his 77th birthday was held. Mr. Edison received hundreds of telegrams of congratulations including one from President Coolidge and one from Mr. David Lloyd-George. After the speeches, the attendants viewed two of the first pictures made in the Edison studios: "The Kiss" and "The Great Train Robbery."

J. ARTHUR GEIS has succeeded Mr. Henry B. Murtagh as organist of Grauman's Metropolitan Theater, Los Angeles.

FRANKLYN GLYNN of Chatham, Ont., has been appointed organist of the First Congregational Church of Eau Claire, Wis.

RAY HASTINGS, Temple Baptist Church, Los Angeles, celebrated his 12th Anniversary with the church Feb. 10.

JOSEPH A. MALOTTE has been made sales manager of the Page Organ Co., Lima, Ohio.

C. H. MILLS, Mus. Doc., director of the school of music at the University of Wisconsin, has recently, in collaboration with Miss Evelyn Benham, published the first "Syllabus of Music History" ever compiled. In outline form it deals with the most important points, events, personalities, and names associated with the history and development of music. The syllabus is designed to be used as a supplement to lectures and to text books in the history course.

C. SHARPE MINOR in the Palace Theater, Dallas, Tex., featured two novelties on the organ during the week of Feb. 9th, "Sorry" (his own ballad), and "Hats."

PADEREWSKI in San Francisco last year broke all previous box-office records by netting \$24,000.

HUGH PORTER, recently moved to New York from Chicago, to study Metropolitan methods, is coaching with Mr. Lynwood Farnam. March 7, at Aeolian Hall, Mr. Porter played a group of organ solos as well as piano accompaniments for the La Forge Noon-day Recital. At a concert of this same series, in April, Mr. Porter will play on the organ the orchestral parts of the Grieg piano Concerto. At the Calvary Episcopal Church, N. Y., March 17, Mr. Porter gave a recital, using Franck's Chorale in B Minor, Widor's Scherzo and Andante cantabile from the Fourth, etc. Mr. Porter is playing at the Central Church Disciples, New York, for the rest of the season. In the later part of April he will give a recital in Kimball Hall, Chicago.

MISS ESTER STAYNER, Cleunnet Theater, Spokane, Wash., has been honored with the presi-

dential appointment of the Washington district of the N.A.O. Miss Stayner recently spent a month on the Coast as guest organist of several theaters.

OSCAR E. SCHMINKE, long time resident of New York, has moved to New Rochelle, N. Y., and is contemplating with pleasure the ownership of a residence organ in his new home.

HENRY F. SEIBERT, concert organist, and Mrs. Seibert are receiving congratulations on the birth of their first child; Helen Dotterrer Seibert arrived Dec. 18th. A few years ago Mr. Seibert left Eastern Pennsylvania, where he was a dominant figure in the organ world, and came to New York, the severest competitive field in the world, placing his future recital activities under concert management; his manager chose for him the characterization "the organist with the human appeal," taking this appellation from innumerable letters which resulted from his radio programs, broadcasted from the Skinner Studio, N. Y., and this phase of his playing has been peculiarly constant in all press reports of his recitals.

WHITNEY TEW, vocal instructor, gave a demonstration of the principle of articulation in revealing tone, at his New York studio, March 16.

TOM TERRY, Missouri Theater, St. Louis, featured two solos on the organ during the week of Feb. 9th: two popular numbers entitled: "When Lights are Low," and "Mother's Diary."

S. K. WINELAND has replaced Mr. O. P. Stearns as conductor of the orchestra at the Coliseum Theater, Seattle, Wash. Mr. Wineland has been director of the Strand orchestra of that city for several years.

AMONG RECITALISTS

ALLAN BACON: Jan. 21, First Presbyterian, San Jose, Calif., under auspices of San Jose Chapter of the Guild; Jan. 25, First Christian, Selma, Calif.

SAMUEL A. BALDWIN: College of the City of New York, regular series of Sunday and Wednesday afternoon recitals.

LUCIEN E. BECKER: Feb. 12, Reed College Chapel, Portland, Ore., fifth of a series by Mr. Becker from Oct. to June.

PALMER CHRISTIAN: Feb. 4, First Congregational, Ann Arbor, Mich., under auspices of the Guild; Feb. 18, New Masonic Temple, Davenport, Iowa, dedication of new organ; University of Michigan, Ann Arbor, series of twilight recitals; Mr. Christian was chosen as one of the organists to play at the organ and orchestra concert held in Orchestra Hall, Chicago, Feb. 11, with the Chicago Symphony Orchestra.

ARTHUR SCOTT BROOK: High School Auditorium, Atlantic City, N. J., series of Sunday afternoon recitals under the direction of the Atlantic City Board of Education.

CHARLES M. COURBOIN: Feb. 29, St. Luke's, Scranton, Pa.

GEORGE HENRY DAY, Mus. Doc.: Feb. 28, Peninsula Methodist Protestant, Wilmington, Del., inauguration of new Bartholomay & Sons organ. Dr. Day was assisted by Master Tuft, soprano, and Miss Gladys Dashiell, pianist.

CHARLES HENRY DOERSAM: Feb. 21, Madison Ave. Presbyterian, N. Y. C., repetition of his recital of Jan. 16 in response to numerous requests.

CLARENCE EDDY: Jan. 29, First Baptist, Jonesboro, Ark.; Jan. 31, First Presbyterian, Little Rock, Ark.; Feb. 2, 3, First Presbyterian, Alexandria, La.;

assisted in all three recitals by Grace Morei Eddy, contralto.

LYNWOOD FARNAM: Feb. 13, First Unitarian, West Newton, Mass.

MRS. KATE ELIZABETH FOX: Jan. 24, Hickory Street Presbyterian, Scranton, Pa., under auspices of the Guild.

MAURICE GARABRANT: Feb. 15, Christ Church, Greenville, S. C.; Feb. 25, Holy Trinity, Palm Beach, Fla.

HARVEY B. GAUL: Feb. 27, North Congregational, N. Y. C.

FREDERICK W. GOODRICH: Feb. 3, Municipal Auditorium, Portland, Ore., assisted by the combined choirs of the First Presbyterian and St. Mary's Cathedral.

ALFRED M. GREENFIELD: March 10, 24, April 7, Calvary, N. Y. C.

CARROLL W. HARTLINE: March 3, Trinity Lutheran, Reading, Pa.

ARTHUR B. JENNINGS: Feb. 27, Church of the Holy Communion, N. Y. C.

J. EARLE MCCORMICK: Feb. 1, Brenau Auditorium, Brenau Conservatory of Music.

WILHELM MIDDLESCHULTE: Feb. 11, St. James' Episcopal, Chicago; under auspices of Lake View Musical Society.

RALPH T. MORGAN: Feb. 13, Bristol, Eng., afternoon and evening recitals; assisted by Bristol Male Choir.

CARL F. MUELLER: Jan. 13, Browning Program, Feb. 10; both given in the Grand Ave. Congregational, Milwaukee, Wisc., and included in Mr. Mueller's seventh series of recitals. Jan. 27, Scottish Rite Cathedral, Milwaukee; third series under the auspices of Wisconsin Consistory, A.A.S.R.

HAROLD RAMSBOTTOM: March 31, Calvary, N. Y. C.

HENRY F. SEIBERT: Feb. 12, First Presbyterian, Endicott, N. Y.; inaugurating new Austin; Feb. 22, Town Hall, N. Y. C.; March 2, Rajah Theater, Reading, Pa. Radio recitals: Jan. 27, Feb. 3, 6, 24, broadcasted from the Skinner Studio, N. Y., station WEAF.

JOHN WINTER THOMPSON: Feb. 8, recital of "songs without words"; Feb. 13, Guilman program; Feb. 22, afternoon recital, Feb. 27, repetition of recital of Feb. 8, by special request. All recitals given at Central Congregational, Galesburg, Ill.

WELLESLEY COLLEGE announces the following recitals for its 1924 season: Feb. 7, William C. Hammond, Holyoke, Mass.; Feb. 14, Lynwood Farnam, N. Y. C.; Feb. 21, Frederick Johnson, Bradford, Mass.; March 6, Hamilton C. Macdougall, Wellesley College; March 13, Wilson T. Moog, Northampton, Mass.; March 20, Raymond C. Robinson, Boston, Mass.; March 25, Alfred H. Myer, Norton, Mass.

HOMER P. WHITFORD: Feb. 19, Rollins Chapel, Dartmouth College, Hanover, N. H.

APOLLO CLUB, Chicago, under the direction of Harrison M. Wild, presented Bach's St. Matthew Passion at Orchestra Hall, Feb. 25, with Mr. Edgar Nelson at the organ.

CALVARY CHURCH, N. Y. C., gave an unusual program for the beginning of Lent, under the direction of Mr. John Bland, choirmaster, with Mr. Alfred M. Greenfield at the console. The program was divided into six parts: organ recital, followed by Service of Lights by the choir: The Birth, The Mani-

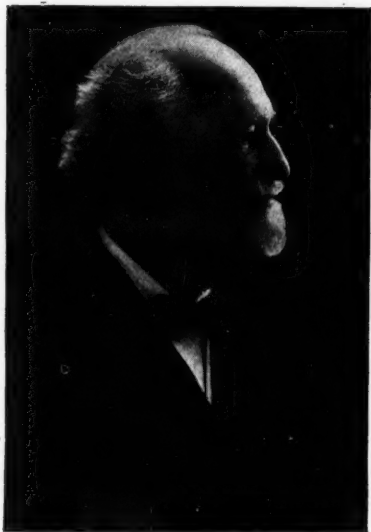
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festation to the Gentiles, The Ministry, The Suffering and the Death, The Resurrection.

CHICAGO: an unusual program was presented at Orchestra Hall, Feb. 11, by the Chicago Symphony Orchestra in conjunction with the N.A.O. Dr. J. Lewis Browne, Mr. Palmer Christian, Mr. Stanley Martin, Mr. Herber E. Hyde, and Mr. Charles Courboin, were the organ soloists. The orchestra-organ selections were: Hadley's In Bohemia and Keller's Synchronous Prelude and Fugue in F, Op. 11.



MR. CLARENCE EDDY

Veteran concert organist who gives a recital in Town Hall, New York, April 17th—his first appearance in the Metropolis in some years

FLEMINGTON, N. J.: Calvary Episcopal Choir gave a song recital under the direction of Miss Vosseller Feb. 15.

EMORY L. GALLUP, of the St. Chrysostom's Church, Chicago, presented his choir in the cantata "The Mystery of Bethlehem" by Dr. Willan, March 2.

LONDON SUNDAY SCHOOL CHOIR, Eng., gave their annual concert in Royal Albert Hall, Feb. 16, with Mr. W. H. Scott conducting and Mr. Allan Brown at the console. The choir and orchestra numbered 1,000 performers.

MENDELSSOHN CLUB, Chicago, under the direction of Mr. Harrison Wild, gave a concert at Orchestra Hall Feb. 29. Mr. Allen Bogen furnished the organ music.

NORTH PARK COLLEGE chorus, in conjunction with the American Philharmonic Society of Chicago, presented "Messiah" Feb. 15 at the North Park College auditorium. Mr. Frank Ernest, director of the North Park School of Music, conducted.

PRINCETON THEOLOGICAL SEMINARY CHORUS gave an evening of church music, Feb. 17, with Mr. F. D. Jenkins conducting. Mr. Frederick A. Wohlforth, organist, rendered Bach's Praeludium as a prelude.

ALLEN MCK. REID gave a concert-recital at St.

Matthew's Church, Halifax, N. S., with the assistance of Mrs. A. G. Wilson, soprano, and Mr. J. W. Hubley, tenor.

SEATTLE, WASH.: the Cathedral Male Choir, under the direction of Dr. F. S. Palmer, organist, gave an exemplification of Liturgical Music in St. James' Cathedral, Feb. 10. Mr. Edwin Fairburn, Mr. Carl Paige Wood, and Mr. W. H. Donley, furnished the organ numbers.

HERMAN F. SIEWERT was the guest organist



MR. HENRY F. SEIBERT

Who through his radio recitals from the Skinner Studio, New York, has made a serious study of the possible popular appeal of the organ and its literature, and is able to effectively "sell" return engagements

at All Saints Episcopal Church where he played a group of selections preceding the evening service, Winter Park, Fla., Feb. 24. Mr. Siewert gave a musicale at the Beacham Theater March 2, with the assistance of Mrs. Martha B. Palmer, soprano, Mrs. Mary H. Bingeman, violinist, and Mrs. Roberta Beacham, accompanist.

ERNEST A. SIMON, Christ Church Cathedral, Louisville, Ky., included in his Lenten service: Gounod's "Gallia" and "By Babylon's Wave," Mendelssohn's "Hear My Prayer," Gaul's "Passion Service," Stainer's "Crucifixion," Goss' "O Savior of the World."

SWIFT & CO. CHORAL SOCIETY, Chicago, presented its annual midwinter concert at Orchestra Hall, under the direction of Mr. D. A. Clippinger, Mr. Edgar Nelson at the console.

LYNWOOD WILLIAMSON in conjunction with the American Legion of N. C. presented memorial services at the National Theater, Greensboro, N. C., for Woodrow Wilson; 3,000 people present.

WOODLAWN PARK: the choir and quartet of the Woodlawn Park M. E., under the direction of Mr. Edward Clark, presented Gaul's "Holy City" Feb. 10. Miss Emma Esslinger was the organist.

GENERAL NOTES

AMERICAN FEDERATION OF MUSICIANS refused to permit Philip Braham, an English conductor and composer, direct an American orchestra for "Andre Charlot's Revue," upon the arrival of the show from England. It was finally arranged so that a federation conductor was to be paid full salary and to lead the overture, and then surrender the baton to Mr. Braham for the rest of the performance. This is a comeback on the British Musicians' Union for the restrictions placed on American musicians in England.

THE COVERED WAGON completed its first year on Broadway at the Criterion Theater, N. Y. C., March 9.

DENVER, COLO.: suits have been filed against the Denver Colorado Theater Co., and the Denver American Theater Co. by the American Photoplayer Co. because of the Theater Companies' failure to meet their weekly payments for their organs.

EPISCOPAL ACTORS' GUILD, formerly the Actors' Church Alliance, opened in N. Y. C. Feb. 25, at the Little Church Around the Corner. The new hall was fitted up for the convenience of the members of the Guild and will be open from 1 to 7 P. M. every day.

LOS ANGELES: Sid Grauman, theater magnate, announced plans for the erection of 2 new film theaters in this city at the cost of \$3,000,000.

MUSICAL AMERICA announces that they will soon publish their Guide for 1924. This Guide will contain a department for "Artists Available for Professional Engagements."

RADIO: Messrs. Mackay, Warburg, Juilliard, A. D. Wilt Jr., have formed a committee to be known as the Radio Music Fund Committee, for the purpose of broadcasting radio concerts by the world's best artists. The committee has selected station WEAJ for their broadcasting.

TOPEKA, Kans.: the Handel Oratorio Society gave its first music festival with the assistance of the Philharmonic Orchestra Feb. 11, 12, 14, and 15.

WANAMAKER'S Concert Direction, New York, announces a series of recitals for young people, with the first program given Feb. 23 by Mr. Charles M. Courboin; the recital was accompanied by explanatory remarks and demonstrations of various organ pipes.

American Guild of Organists



UNITED STATES AND CANADA

News and Notes



HEADQUARTERS: Announcement of further details for the Estey Scholarship is made and all information can be obtained from Mr. Frank Wright, 48 Grace Court, Brooklyn, N. Y., chairman of the Examination Committee. All candidates for the Fellowship Examinations are asked to signify their intentions with regard to their acceptance of the prize and carrying out its conditions should they be successful in receiving the award.

GEORGIA: The third recital of the Chapter was given Jan. 31st at Westminster Presbyterian Church by Miss Eda Bartholomew, organist of the church, assisted by Mr. Edward A. Werner, baritone, and Mrs. Benjamin Elsas, soprano.

Miss Bartholomew played with her usual finish and flawless technic. Her artistry in interpretation, her taste in color contrasts, and her complete mastery of

the instrument sustained the reputation she has held as one of the finest artists in the South. Her series of recitals given monthly throughout the season have attracted audiences of music lovers from all parts of Atlanta. The fourth recital was given on March 27th.

—DORA DUCK, Sec'y

ILLINOIS: Mr. John W. Norton of St. James', Chicago, gave a notable service centered on the Diocesan Choir Association (consisting of the male choirs of the Episcopal diocese) with organ numbers by Miss Tina Mae Haines and Mr. Herbert E. Hyde.

INDIANA: The Jan. 20th business meeting was held in the Fourth Presbyterian Church of Indianapolis, followed by a program by Mrs. Edenharter and her church quartet, using King's Intermezzo and Wagner's Pilgrims Chorus, with choral numbers by Parker, Macdermid, Mason, and Harris.

The Feb. 17th meeting was held in Roberts Park Church with the discussion centering on arrangements for the March 14th recital of Mr. Marcel Dupre in Tabernacle Presbyterian. The business meeting was followed by a recital by Mrs. Amy Cleary Morrison, organist of the North Methodist Church, assisted by Mr. Stephen M. Badger, tenor. Mrs. Morrison played a difficult program exceedingly well.

Mrs. ROY L. BURTCH, Sec'y

LOS ANGELES: Feb. 4th the Chapter had the largest attendance of the season at Lankershim for the monthly dinner, when the speakers were Dr. Roland Diggle, Mr. P. Shaul Hallett, and Mr. Spencer who spoke on Wind Pressures.

NEBRASKA Chapter's activities for February were:

Jan. 20th: recital by Mrs. Eloise West McNichols in the Joslyn residence: Caprice Heroique, Bonnet; In Paradisum, Dubois; Marche Nocturne, MacMaster; Within a Chinese Garden, Stoughton; Intermezzo, Callaerts; The Bells of St. Anne de Beaupre, Russell; Fugue in G, Bach; Humoreske L'Organo Primitivo, Yon; Carillon, Vienne; Festival Toccata, Fletcher.

Jan. 23d: A recital by Mr. Martin W. Bush in the Joslyn Residence: Overture to the Occasional Oratorio, Handel; Menuet, Dethier; Waldweben, Wagner; In Fairyland, Stoughton; Am Meer, Schubert; La Concertina, Yon; Gesu Bambino, Yon; Fiat Lux, Dubois.

Feb. 1st: A dinner in honor of Dr. George W. Andrews of Oberlin College who played a recital at the First Central Congregational Church.

Feb. 10th: Twenty-second recital by Mrs. Louise Shaddock, Zabriskie, F.A.G.O., Dean of the Chapter, at The First Presbyterian Church, Omaha: Vespil from "Lehengrin," Wagner; Prelude, Clerambault; On Wings of Song, Mendelssohn; Marche Pontificale, Widor; A Song of the East, Scott; A Lapland Idyl, from Norsland Sketches, Torjussen; Hymn of Glory, Yon.

Feb. 26th: Concert at the First Presbyterian Church, Omaha, by out-of-town members of the Guild: Fugue in D Minor, Bach, and Sonata Romantica, Yon, by Prof. Karl Haase, F.A.G.O., Lutheran Seminary, Seward; Au Couvent, Borodin, and Andante from Sonata No. 1, Borowski, by Forrest L. Shoemaker, Midland College, Fremont; Allegro Vivace, Vienne, Capriccio, Max Reger, and Rhapsody, R. F. Cole, by Dr. John Mills Mayhew, First Baptist Church, Lincoln. Dr. Mayhew also brought his double quartet to Omaha, appearing on the program with three groups in Ancient, Russian Liturgical, and Modern numbers.

A very important feature of this unusual event was a dinner preceding the concert, attended by over 50 members of the Guild, which served to coordinate the enthusiasm for the work being done by the Guild.

Feb. 10th: Special Musicales at Trinity Cathedral, Ben Stanley, Past Dean, Organist.

March 9th, Special Musicales, First Presbyterian Church, combined choirs of All Saints, Mr. J. H. Simms, organist, and the First Presbyterian, Mrs. Louise Shaddock Zabriskie, F.A.G.O., organist.

Largely through the efforts of Mrs. Zabriskie, Marcel Dupre, played at the First Presbyterian March 22d.

That the local chapter is in a healthy condition is evidenced by an increase in membership of 13 colleagues in the past few weeks.—CONTRIB.

OKLAHOMA: Jan. 14, a recital was given to inaugurate the new, Hinner organ installed in Tulsa College of Fine Arts. Mr. John Knowles is the organist.

OREGON: Jan. 3, recital given at Trinity Episcopal, featuring Mrs. C. V. L. Chittick, Miss Martha B. Reynolds, and Mr. Geo. W. Bottoms.

SOUTHERN CALIFORNIA: The Musician's Club and the Guild enjoyed their annual joint banquet on Jan. 7. Nearly 100 members and visitors were present to see Mr. Mortimer, magician for the occasion, "flake" in the wine-to-water trick. According to reports, Mr. Mortimer is more successful as a comedian than as a magician.

SOUTHERN OHIO: the second of a series of social meetings was held Jan. 22. Mr. Ferdinand Dunkley, Birmingham, Ala., gave a recital on a 4-m Austin.

TEXAS: Feb. 6, a business meeting was held at the Adolphus Grill room. Mar. 5, a recital was given at the Central Congregational, Dallas, featuring Mrs. Dolan, Miss Breg, Miss Switzer, Mrs. Beasley, Mrs. Price.

WESTERN PENNSYLVANIA: Jan. 18, at the monthly meeting of the Guild in the Homewood Presbyterian, Pittsburgh, Mr. Albert-Reeves Norton gave a recital.

WEST TENNESSEE: The Chapter has issued an attractive 16-page booklet setting forth the programs of the 1923-24 season as follows:

Oct. 2, dedication of Memphis Conservatory organ, Mr. Ernest F. Hawke.

Nov. 14, Mr. Leonard B. Brabec, host; addresses on Bach by Mr. Patrick O'Sullivan, and The Fugue by Mr. Ernest F. Pawke.

Dec. 11, Mrs. W. A. Bickford, hostess; chamber music and an address by Mrs. Soderstrom on Great Organists of the Past.

Jan. 8, Memphis Conservatory, organ and vocal music, addresses by Mr. R. J. Lilley on the Unit Organ for Home and Studio, Music in the Catholic Church by Mr. Patrick O'Sullivan, and an illustrated analysis of a fugue by Mr. Ernest F. Hawke.

Feb. 12, Mrs. Soderstrom, hostess; address by Mrs. W. A. Bickford on Great Organists of the Present.

March 11, Miss Mary Elizabeth Mosby, hostess; addresses by Mrs. E. A. Angier on the World's Famous Organs, and by Mr. E. N. Miller on French Organ Music.

April 8, Miss Rachel Johnston, hostess; addresses by Miss Elizabeth Mosby on Organ Recital Programs, and by Dr. Charles Noyes Tyndell on Church Music.

April 29, Mrs. Lunsford Mason, hostess; address by Mr. Leonard B. Brabec on Music and Poetry.

May 13, Mr. Enoch T. Walton, host; addresses by Mr. Theodore J. Doepke on American Organ Music and Organists, and by Mr. William H. Estes on History of the Guild.

May 22, annual dinner and election.

LOS ANGELES ORGANISTS CLUB PERSONAL ITEMS OF INTEREST

Henry Murtagh of Hollywood, Calif. is rapidly recovering from his recent accident. While playing handball he fell on the cement court, fracturing his skull just behind the left ear, a splinter of bone piercing the inner ear.

John Hill formerly of Loew's State Theater, L. A. is now premier organist at the Hollywood Theater, Hollywood.

The Estey Organ Co., has contracted for a \$20,000 organ, of their new unit type, to be installed in the new theater in Maywood, Calif.

The West Coast Theater Co. are planning new picture theaters in Pasadena, Long Beach, and Huntington Park, Calif. Wurlitzer organs will be installed.—CONTRIB.

ASSOCIATIONS

AMERICAN ORGAN PLAYERS CLUB: The 576th recital was given by Dr. George Henry Day in Hanover Presbyterian, Wilmington, Feb. 7th, assisted by his boy-soprano soloist. The 277th recital was given Feb. 16th in the Third Baptist of Germantown by Miss Ella E. Day. Feb. 26th Mr. Uselma Clark Smith, Jr., played a program in the Church of the Redeemer, Bryn Mawr. March 20th Mr. Stanley T. Reiff played a program in the West Chester Methodist Church. The April recital will be played by Mr. Henry C. Banks in Girard College on the 24th.

WASHINGTON HEIGHTS MUSICAL CLUB gave its annual "open organ meeting" in Aeolian Hall, New York, March 20th.



THE Examination Committee makes the following comments that may assist candidates in preparing for the Examinations of April 9th in the Capitol Theater, New York:

Part I, No. 2: Free choice of anything from Mendelssohn on is allowed. A transcription of an orchestral number—not operatic—is acceptable though not essential.

Part I, No. 3: It is suggested that the improvisation take the form of enlarging on the melody in various styles, such as a love motive, dramatic andante, pomposo, plaintive, etc.

Part I, No. 4: The candidate will be given an andante movement of moderate difficulty, possibly from a sonata.

Part II, No. 2b: Here is meant music suitable for scenes in various countries, such as French, Hungarian, Spanish, Chinese, etc. Not necessarily national airs.

Part II, No. 4a: By light numbers are understood Intermezzi, Caprices, Country Dances, etc.

PRIZES AND COMPETITIONS

AMERICAN ACADEMY IN ROME offers a Prize to Rome, for unmarried American men, \$2,000.

annually for three years; applications filed before March 1st, orchestral composition and string quartet submitted before April 1st. Address: Secretary, American Academy in Rome, 101 Park Ave., New York, N. Y.

SAN ANTONIO MUSICAL CLUB offers Texas composers three first prizes of \$100. each for piano, voice, and string compositions separately, and two seconds of \$50. each for piano, and voice, separately; compositions submitted before April 1st. Address: Mrs. J. W. Hoit, 321 West Craig Place, San Antonio, Texas.

ESTEY-GUILD Fontainebleau scholarship, full expenses of every kind paid for one season; awarded to organist attaining highest marks in current Guild Examinations in the spring of each year; full particulars from Mr. Frank Wright, 46 Grace Court, Brooklyn, N. Y.

FRIENDS OF AMERICAN MUSIC offer \$1,000. for large form orchestral composition, \$400. for short form, \$400. for chamber music, \$200. for song, \$200. for piano work. Closes Sept. 10, 1924; address Miss Anna Millar, 500 Lillis Building, Kansas City, Mo.

OHIO FEDERATION OF MUSIC CLUBS offer \$100. for piano solo, and \$50. each for violin and vocal solos and church anthem to special text; for American citizens, resident in Ohio. Closes March 1st; address Mrs. Walter Crebs, 71 Oxford Ave., Dayton, Ohio.

NATIONAL FEDERATION OF MUSIC CLUBS offer \$500. for symphonic poem, \$350. for cantata for women's voices, \$200. string trio or chorus for unchanged children's voices, \$100. each for song, federation ode, church anthem, harp solo, violincello solo, etc. Closes Oct. 1st, 1924; address Mrs. Edwin B. Garrigues, 1527 Spruce St., Philadelphia, Pa.

READERS' WANTS

UNDER this heading **THE AMERICAN ORGANIST** hereafter stands ready to insert condensed statements of any strictly professional items of importance to any of its readers, on any subject whatsoever, without charge. All replies to these items should be addressed by number thus: R. W. No. 1, *The American Organist*, 467 City Hall Station, New York, N. Y. Readers are invited to make free use of the column for their own benefit.

2. Columbia student in New York for study would like a church position.

4. Chimes! Reader wants to know the name and publisher of any organ pieces in which the Chimes can be used with good effect. (List will be published if sent direct to the Editor instead of to No. 4.)

5. Lady organist, competent to take the best position anywhere, spends the greater part of the season in New York and desires substituting, accompanying, etc.

8. Theater organist in the East desires a change of location; experienced player, theater musician of high quality.

11. Baritone of good range and experience in church work desires a position in or near New York.

12. Boston organist of established clientele desires a complete change for no other reason than that he feels it unwise as well as uninteresting to remain in the same position indefinitely.

13. New York organist, experienced church, synagogue, and theater, desires substituting or regular work for Sunday evenings.

14. New York organist would like a position as organist, not including choir training, in a smaller

city, preferably of about 25,000 population or less. Will locate anywhere. Salary \$1,000.

15. Chicago Organist with excellent position wishes to change to an entirely new locality, if favorable opportunity affords. Only highest class of position considered.

16. Ohio organist with income of about \$5000. from church and teaching is desirous of changing location if he can do so without a sacrifice.

17. English organist in New York would like the privilege of practising on a fairly good instrument at moderate fee.

HELP QUICKLY: The Happiness Candy Stores are conducting a voting contest—the winner gets a house and lot, free! The prize is worth going after. If you have any Happiness Candy coupons that you will vote for the interests of a brother organist, communicate at once with A.M.G., 104 East 22nd St., New York. He will return your coupons after voting them and your premium value is not damaged in the least. T.A.O. vouches for Mr. A.M.G. Be a sport and help quickly. Send him your coupons at once, or write him for instructions.—T.S.B.

18. A reader wants to know the names and publishers of any books in which he will find information concerning American organists and organ music.

19. A New York organist and teacher has a friend who is badly in need of an organ position; he was recently dropped by his church in a very mean way. "I know of two in this particular position who have been treated as one shouldn't treat a dog," says the teacher referred to, who will be grateful to any who can help him find an opening for his friend.

20. Tenor soloist desires a solo position in Metropolitan district.

21. Noted expert in community organization desires a Metropolitan position with opportunities to develop this specialty.

22. California college organist wishes to exchange places with New York or eastern college man, for one year, 1925 or later.

MAGAZINE NOTES

COLLECT YOUR MONEY. Do pupils or any others owing you money for service rendered ignore your bills? There is no meaner man on earth. The best method of dealing with such, without making enemies anywhere, is the "Mastercollector" system devised by The Arrow Service, Wedgeway Building, Schenectady, N. Y. To the musician who is timid about asking for, much less demanding, the payments that are honestly due him, this Mastercollector is a friend. **THE AMERICAN ORGANIST** gives it hearty endorsement to every professional or firm with outstanding and apparently uncollectable debts. When the organ world obtains an absolutely clean house, financially, life will be considerably happier and more genuine. The teacher can start the housecleaning by demanding and getting every penny due him from anybody and everybody.

PROMPTNESS in sending news is important. One organist, or rather several, mailed his Christmas church calendar to this office on Jan. 27th—more than one month late. A group of organists arranged an important event on the 22nd but the story of it arrived on the 28th, which was reasonable promptness; however it just happened that an issue was closed on the 27th—and the one day delay cost the group one month.

MOVING? Send your change of address, with the former address also given, just as soon as possible.

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Most magazines of national circulation require three or four weeks advance notice for current mailings. The postoffice in one year advised publishers of the un-notified change of address of 20 million subscribers.

CALENDAR SUGGESTIONS have been temporarily discontinued from these pages, but popular demand calls for the early resumption and the Editors will do their best.

A BACH CLUB is organized in Dallas—is there another Bach Club in America?

PUBLISH MUSIC! A number of subscribers think this magazine should use its exceptional position in the organ world to foster organ works in the larger form. One suggests works written on request by certain prominent composers. Perhaps we cannot endorse such a plan, but it might be possible to ultimately develop a branch of this work that would take care of works in both large and small form, beginning of course with the smaller works, that should be published because of musical worth alone, but which are not published because their composers have no national fame. The only plan upon which THE AMERICAN ORGANIST would be willing to act would have to include these principles of selection: authorship to be absolutely unknown; works passed upon not by eminent musicians but by a jury composed in large part of younger musicians, amateurs, and laymen whose only qualification is that they are merely music lovers. In other words, any works championed by this magazine must be such as will help practical organists meet their every-day problems in a practical way and gain for the organ more friends among the wide public.

A TEACHER recently made a gift of a year's subscription to every pupil, remitting to this office at the special rate offered for this purpose. After all, no worthy teacher wants his or her pupils to be mere copies of himself or herself, but aims always at the broader education that shall give the pupil at least a knowledge of the methods and thoughts of all progressive professionals everywhere, and for this purpose there is nothing better than constant study of the profession's magazine.

SUBSCRIPTION CREDITS allowed to subscribers who secure or assist in securing new subscriptions to this magazine are now and will be henceforth adjusted immediately upon the subscriber's stencil so that his or her renewal notice will come that much later the next time. Any and every reader is invited to participate in helping to spread the work of the magazine in this way to new subscribers.

CHIMES article will be published in our next issue, if there is room, or in the June at the latest.

KRUMMY asks us one: "With Los Angeles, Frisco, Denver, et al. in mind, do you think it would be so far off to refer to the West as the 'Wild and Woolly'?" I dunno; ask Medcalfe or O'Haver or somebody that knows something about it.

SEPTEMBER 1923 copies are desired by a subscriber; we will extend subscriptions two months for every subscriber that sends a copy of this issue to this office.

BOOKS: An organist without an adequate library is like an automobile without gasoline; both can keep going a while, if the going is down grade. For the purpose of assisting progressive organists to discover and purchase with the least trouble such works as are deemed essential to the modern organist's library, this magazine is making arrangements to supply such

books at the net minimum price, and announcements of them will appear in our advertising pages from time to time. The Audsley books rank first, and will probably retain that position for generations to come. The Pratt Encyclopedia is new from the presses and is the best of current dictionaries. The Gilbert biography is included for its delightful literary values.

L. LUBEROFF takes first place this month in our list of contributors. His article on selling is a master-piece of insight. It is backed by years of experience and by a position second to none in the business of selling organs. Of course his article is his own thought; he makes no attempt to say any other man on earth agrees with him, but the Editor knows most men will agree with the things he says. We cannot play organs if somebody does not build them, and nobody in the world can build organs if somebody does not sell them. Let us, as players, help Mr. Luberoff and every other organ salesman sell organs in the most ethical, above-board manner possible. Later these pages shall have something emphatic to say about the astounding graft of the organ players on the organ builders. Let no man profess to be ignorant of what this prophesies.

GORDON BALCH NEVIN is courageous enough to say a few things about a rather one-sided repertoire. And what a fuss some good readers will make, at least mentally if not openly, about it. Well and good. So far as the majority opinion in high circles goes, there is no organ literature worth anything save French literature. Mr. Nevin wanted an Editor to do the work of this article, but the Editor summed up a few of the troubles of the world, decided he had enough already, and suggested that Mr. Nevin might have this one. It won't hurt him much; our readers are eminently fair and open-minded, and even though an article may shock them at first contact, the reaction is always sane and mild. But we need to do a little pondering.

EMIL BREITENFELD, last but not least. Well, well! Didn't Mr. Breitenfeld blow into these pages some happy years ago with a letter or something? And he has been a marked man and a favorite in this office ever since. It's grand and glorious to have men say things about music subjects with the bang that is so often absent from all things musical. I'll wager that E. B. could hold his own wherever and whenever he undertook to weigh ideas and balance words with his fellowmen. Who gets him, New York or California? He is living there now, but he was born here. Oh well, we'll say he is an Ohioan; that's a fair compromise.

CHANGES, CHANGES, CHANGES. More and more. If T.A.O. takes the plunge of its life, will T.A.O. readers each and individually back it up to the limit? Does the individual organist, chained to his own individual choir-loft or silver-screen, realize what is coming to his chosen profession within the next four score years and ten? And what of the average builder? A few do, not many. But we cannot fructify four score years in two score without the active participation of well nigh all the active forces within the ranks. A base-ball nine isn't worth a continental as a winning team unless all nine men are in it to the limit; seven won't do, eight won't do; it must be one hundred percent. Suppose we unite and begin the campaign anew, are you with us—not in our way, but in the way that shall be dictated by the entire profession? Let us be prepared; the call will come soon.

Radio Schedule

WHETHER or not the future deylaps sufficient professional interest in the broadcasting of organ music to warrant the continuance of the effort that would be necessary to the publication of a radio column each month by a monthly magazine of national circulation is a question only the future can answer. In the latter part of 1922 we made extensive arrangements to inaugurate a radio column—and abandoned the plans because there seemed to be an incoherent mass of materials that were impossible to assort and catalogue with any satisfaction to busy professional readers.

Since then the field has been cultivated, sometimes at tremendous expense, by various builders and others interested in popularizing the organ, and perhaps the time has at last arrived when the radio merits a little space. If materials can be collected in time and so arranged as to furnish our class of readers with something that may be interesting and does not require too much effort to digest at a glance, and does not interfere with the printing schedule of a monthly magazine of THE AMERICAN ORGANIST'S class, the column will undoubtedly be continued and developed. Otherwise it will be speedily abandoned. But perhaps when we can hear a Courboin, a Dupre, a Russell, or a Seibert, it is time to pay a little heed.

DAILY

Eastern Standard Time is indicated to the best of our ability and unless otherwise stated p.m. is meant

12:30-1:00, George Albert Bouchard on the Wurlitzer in Statler Hotel, Buffalo, N. Y.—WGR 319.

WEEKLY

Mondays:

8:30-9:15, P. V. Hogan in charge of Estey Organ Studio, New York, with vocal numbers as a rule by M. J. Cross (who is the "AJN" announcer for the N. Y. Station)—WJZ 455.

Tuesdays:

3:00-4:00, Wanamaker Auditorium, New York, concerts with organ participating—WJZ 455.

Thursdays:

3:00-4:00, Wanamaker Auditorium, New

York, concerts with organ participating—WJZ 455.

8:30-9:15, Dr. Alexander Russell presenting various recitalists, including himself, in the Wanamaker Auditorium, New York—WJZ 455.

Fridays:

3:00-4:00, Leo Riggs on the Austin in Hotel Astor, New York—WJZ 455.

10:00-10:30, Arthur Blakeley on the Austin in the First M. E., Los Angeles, Calif.—KHJ 395.

Sundays:

11:00 a. m.-1:00, St. Thomas' service, T. T. Noble, organist, New York, April 6 and 20, May 4 and 18; West End Presbyterian service, April 13 and 27, May 11 and 25; New York—WJZ 455.

1:30-2:00, Arthur Blakeley on the Austin in First M. E., Los Angeles, Calif.—KHJ 395.

9:00-10:00, Fay Leone Faurote presenting various recitalists in the Skinner Organ Studio, New York—WEAF 492.

10:10-10:30, Arthur Blakeley on the Austin in the First M. E., Los Angeles, Calif.—KHJ 395.

OCCASIONAL

1—3:00-4:00, Marcel Dupre, Wanamaker Auditorium, New York, farewell recital in a request program—WJZ 455.

3—8:30-9:15, Dr. Alexander Russell, Wanamaker Auditorium, New York—WJZ 455.

6—9:00-10:00, Chandler Goldthwaite, Skinner Organ Studio, New York—WEAF 492.

10—8:30-9:15, Charles M. Courboin, Wanamaker Auditorium, New York—WJZ 455.

13—9:00-10:00, Maurice Garabrant, Skinner Organ Studio, New York—WEAF 492.

17—8:30-9:15, Dr. Alexander Russell, Wanamaker Auditorium, New York—WJZ 455.

20—9:00-10:00, Chandler Goldthwaite, Skinner Organ Studio, New York—WEAF 492.

24—8:30-9:15, J. Thurston Noe, Wanamaker Auditorium, New York—WJZ 455.

27—9:00-10:00, Henry F. Seibert, Skinner Organ Studio, New York—WEAF 492.



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